

30145518
30145519 (PDF)

Holy Is the True Light
SSAATTBB

Robert Benson

TRIN[✠]TAS

EXCELLENCE IN SACRED CHORAL MUSIC

Holy Is the True Light

Robert Benson

Preview



to Paul John Stanbery in friendship and gratitude

Holy Is the True Light

Salisbury Diurnal
Tr. by G.H. Palmer, 1842-1933

Robert Benson

Largo e poco rubato

p *mp* *p*

Soprano
Ho - ly, ho - ly is the True Light,

Alto
p *mp* *p*

Tenor
p
Ho - ly, ho - ly is the

Bass
p

Keyboard
(for rehearsal only)

6

mp *p* *mp* *mf*

and pass-ing won - der - ful, and pass-ing won - der - ful,

mp *p* *mp* *mf*

True Light, and pass-ing won - der - ful, and pass-ing won - der - ful,

mp *p* *mp* *mf*

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f *pp* *p* *mp* *mf*

won - der - ful, lend-ing ra - di - ance, lend-ing ra - di - ance, lend-ing ra - di -

f *pp* *p* *mp* *mf*

f *p* *mp* *mf*

won - der - ful; lend-ing ra - di - ance, lend-ing ra - di -

f *p* *mp* *mf*

19

ance to them that en - dured in the heat, en - dured in the heat of the

ance to them that en - dured in the heat, en - dured in the heat of the

25 *f* *mp* *Andantino* (♩ = ca. 90)

con - flict, the heat of the con - flict; from Christ_ they in - her - it a

con - flict, the heat of the con - flict; from Christ they in - her - it a

30

home, from Christ they in - her - it a home, a

home, a home, from Christ they in - her - it a home, in -

35

f

home, — a home — of un - fad - ing — splen - dor, splen - dor,

f

f

her - it a home, — of un - fad - ing — splen - dor, splen - dor,

f

40

n.b. *mf*

where-in they re - joi - ce, they re - joi - ce with glad - ness, — with glad - ness

n.b. *mf*

n.b. *mf*

n.b. *mf*

45 *rit.* *Largo* *p* *mp* *p*

ev - er - more. Al - le - lu - ia, al - le - lu - ia!

rit. *p* *mp* *p*

rit. ev - er - more. Al - le -

rit. *p*

51 *mp* *mf*

Al - le - lu - ia, al - le - lu -

mp *mf*

mp *p* *mp* *mf*

lu - ia, al - le - lu - ia! Al - le - lu - ia, al - le - lu -

mp *p* *mp* *mf*

57 *f* ————— *ff*

ia, al - le - lu - ia!

f ————— *ff*

f ————— *ff*

ia, al - le - lu - ia!

f ————— *ff*

The musical score consists of five systems. The first system includes a vocal line with lyrics 'ia, al - le - lu - ia!' and a piano accompaniment. The second system features a vocal line with dynamics *f* and *ff* and a piano accompaniment. The third system includes a vocal line with dynamics *f* and *ff* and a piano accompaniment. The fourth system features a vocal line with lyrics 'ia, al - le - lu - ia!' and a piano accompaniment. The fifth system includes a vocal line with dynamics *f* and *ff* and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs).

Preview

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