

# **He Is the Light (2026)**

Revision 2

08/18/2025

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# The Lord Is My Light

for Mixed Voices (S.S.A.A.T.T.B.) and Organ or Piano

Words by: JAMES NICHOLSON

Music by: JOHN R. SWENEY

Arranged by: CHRISTINE H. DAVIS

$\text{♩} = 42$

*Stately, with marked rhythm*

The musical score is arranged in three systems. Each system consists of a vocal line (Bass clef) and a piano/organ accompaniment (Grand staff). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked as 'Stately, with marked rhythm' with a quarter note equal to 42 beats per minute. The first system shows the piano introduction. The second system begins with a vocal entry for the Tenor and Bass (T.B.) parts, marked with a circled 'p' for piano. The lyrics are: 'The Lord is my light; then why— should I fear? By'. The third system continues the vocal line with lyrics: 'day— and by night— his pres - ence is near. He is my sal - va - tion from'. The piano accompaniment provides harmonic support throughout.

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PERFORMANCE TIME: *approx.* 3:00

(#01743)

10 3

sor - row and sin; this bless - ed as - sur - ance the Spir - it doth

13 S. A. ~~4~~ (2) 4

The Lord is my light tho' bring.

*mf*

16

clouds may a-rise, faith, stron - ger than sight looks up thru the skies, where

19

Je - sus for-ev-er in glo - ry doth reign. Then how can I ev - er in

22

dark - ness re - main? The Lord is my light, He is my  
He is my light.

*mf*

25

joy and my song. By day and by  
is my joy and my song. By day and by night, by  
is my joy and my song. By day and by night, by  
By day and by

*mf*

28

night, he leads, he leads me a - long.

night, by night, he leads, he leads me a - long.

night, by night, he leads, he leads me a - long.

night, he leads, he leads me a - long.

*mf*

31

The

The

The

The

*mf*

34

Lord is my light; the Lord is my strength. I

Lord is my light; the Lord is my strength. I

Lord is my light; the Lord is my strength. I

Lord is my light; the Lord is my strength. I

*f*

36

know in his might I'll conquer at length. My

know in his might I'll conquer at length. My

know in his might I'll conquer at length. My

know in his might I'll conquer at length. My

38

he cov - ers with pow'r, and, walk - ing by faith, — I am

he cov - ers with pow'r, walk - ing

weak-ness in mer-cy he cov - ers with pow'r, and, walk - ing by faith, — I am

weak-ness in mer-cy he cov - ers with pow'r, walk - ing

41

*poco rit.* ~~**f**~~ **f**

blessed — ev - 'ry hour. The

blessed ev - 'ry hour. The

blessed ev - 'ry hour. The

blessed ev - 'ry hour. The

*poco rit.*

44 *a tempo*

Lord is my light, my all and in all. There is in his sight no

Lord is my light, my all and in all. There is in his sight no

Lord is my light, my all and in all. There is in his sight no

Lord is my light, my all and in all. There is in his sight no

*ff a tempo*

47

dark - ness at all. He is my Re-deem-er, my Sav - ior and King. With

dark - ness at all. He is my Sav - ior and King. With

dark - ness at all. He is my Re-deem-er, my Sav - ior and King. With

dark - ness at all. He is my Sav - ior and King. With

50

Saints — and with an - gels his prais - es I'll sing. The

Saints and with an - gels his prais - es I'll sing. The

Saints and with an - gels his prais - es I'll sing. The

Saints and with an - gels his prais - es I'll sing. The

52 *sempre ff*

Lord is my light, He is my joy and my

Lord, — He is my light. is my joy —

Lord, — He is my light. is my joy —

Lord, — He is my light. and my

*sempre ff*

and by night, by night, he

55

song. By day and by night, by night, he  
 and my song. By day and by night, by night, he  
 and my song. By day and by night, by night, he  
 song. By day and by night, he

leads, me a long.

58

leads, he leads me a - long. He  
 leads, he leads me a - long. He  
 leads, he leads me a - long. He  
 leads, he leads me a - long. He

*Broaden*

61

leads, he leads me a - long, leads me a -

leads, he leads me a - long, leads me a -

rit.

rit.

65

*a tempo*

*s div opt*

long!

*T div*

long!

*B div*

*a tempo*

*poco rit.*

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# How Can I Keep From Singing?

For SATB and Piano with Optional Violin, Cello, Rhythm lead sheet and Percussion\*

Arranged by ADAM and MATT PODD

Words and Music by REV. ROBERT LOWRY (1869)

Gentle but driving ♩ = ca. 83

Piano

Pno.

S.  
A.

T.  
B.

Pno.

\* Parts for Violin, Cello, Rhythm and Percussion are available as a digital download from the publisher at [halleonard.com](http://halleonard.com) (00361189).  
 Full Score and Parts also available (00361190).  
 Visit [sheetmusicdirect.com](http://sheetmusicdirect.com) to purchase and download digital choral scores and audio (MP3s).

DO NOT PHOTOCOPY



2

7 *A* *div* *S div* *4* *Unis.* *mp*

S. A. *My*

T. B. *4*

Pno. *Bb(add4)/Eb* *Ab(add9)/Eb*

9 **A** *4*

S. A. life flows on in end - less song a -

T. B.

Pno. *Eb* *Ab6/Eb*

Perc. *Egg Shaker* *p*

11 *4*

S. A. bove earth's lam - en - ta - tions. I

T. B.

Pno. *Bb(add4)/Eb* *Ab6*

Perc. *4*

13

S. A. hear the real → though far - off hymn that

Oo

T. B.

Pno. Eb Ab<sup>6</sup>/Eb

Perc.

15

S. A. hails a new → cre - a - tion.

hails a new → cre - a - tion.

T. B. mp

No

Pno. Bb(add4)/Eb Ab(add9)/Eb

Vln. mf

Vc. mf

Perc. mf

17 **B**

S. A. *p*  
Oo  
Oo

T. B. *p*  
*mp* storm can shake —→ my in-most calm, <sup>3</sup> while to that rock —→ I'm

Pno. *mf*  
Eb/G Ab Eb

Vln. *p*

Vc. *p*

Perc. Susp. Cymbal w/sticks or brushes  
*mp*

20

S. A. *Unis p*  
Oo  
Oo  
How

T. B. *Unis p*  
cling-ing. — Since love pre-vails —→ in heav'n and earth,

Pno. *cresc.* *dim.*  
Bb/D Eb Fm Eb/G Ab

Vln. *cresc.*

Vc. *cresc.*

Perc. 4

23

S. A. can I keep → from sing - ing? Oo

T. B.

Pno. Cm Bb(add4) Eb/Ab Eb

Vln. mf p mf

Vc. mf p mf

Perc. Shaker Djembe or Congas

26

S. A. Oo

T. B.

Pno. Ab6/Eb Bb(add4)/Eb

Vln.

Vc.

Perc.

28 *s div*

S. A. *mf* **D**  
While though the tem pest

T. B. *mf*

Pno. *Ab(add9)/Eb* *Eb*

Vln. *mf* *f* *mf*

Vc. *fp* *f* *mf*

Perc. *continue Djembe ad lib.*

30 *s div*

S. A. 'round me roars, I know the truth *>* it

T. B.

Pno. *Ab6/Eb* *Bb(add4)/Eb*

Vln.

Vc.

Perc.

32 *s div*

S. A. liv - eth. And though the dark - ness

T. B.

Pno. *Ab(add9)* *Eb*

Vln.

Vc.

Perc. 4

34 *s div*

S. A. 'round me close, songs in the night → it

T. B.

Pno. *Ab<sup>6</sup>/Eb* *Bb(add4)/Eb*

Vln.

Vc.

Perc.

36 *S div*

S. A. *giv-eth. No storm can shake — my in-most calm, while*

T. B.

Pno. *Ab(add9) Eb/G Ab*

Vln. *mp poco*

Vc. *mp poco*

Perc. 8

39 *Unis.*

S. A. *to that rock — I'm cling-ing. Since love pre - vails — in*

T. B. *Unis.*

Pno. *Eb Eb/D Eb/Db*

Vln.

Vc.

Perc. 4

42

S. A. heav'n and earth. How can I keep from sing - ing?

T. B.

Pno. Ab/C Abm<sup>6</sup>/Cb Eb/Bb Fm/Bb Eb

Vln. mp p

Vc. mp p

Perc.

46 [F]

S. A.

T. B.

Pno. Eb Eb7 Ab/Eb

Vln. pp

Vc. mp

Perc. Susp. Cymbal w/sticks or brushes p

49

S.  
A.

T.  
B.

Pno.

Vln.

Vc.

Perc.

Abm/Eb Eb Eb7

mf

4

52

S.  
A.

T.  
B.

Pno.

Vln.

Vc.

Perc.

G

Ab/Eb Abm/Eb Ab

f

Shaker

Djembe or Congas

55

S.  
A.

T.  
B.

Pno.

Vln.

Vc.

Perc.

Ab7

Db/Ab

Dbm/Ab

p.

f

4

58

S.  
A.

T.  
B.

Pno.

Vln.

Vc.

Perc.

Ab

Ab7

Db

f

p.

61 *poco rit.* **mp** **H** **Poco meno mosso** ♩ = ca. 75 3

S. A. lift my eyes, the cloud grows thin; 3 I

T. B. *poco rit.* **mp** I lift my eyes, the cloud grows thin; 3 I

Pno. *poco rit.* **for rehearsal only**

Vln. *poco rit.* **Poco meno mosso** ♩ = ca. 75 **p**

Vc. *poco rit. e dim.* **p**

Perc. *poco rit.* **Susp. Cym. w/mallets** **pp** **mf**

65 **S div** 3 3 3

S. A. see the blue a - bove it. And day by day, this path-way smooths, since

T. B. And day by day, this path-way smooths, since

Pno.

Vln.

Vc.

Perc.

69

S. A. first I learned to love it. No storm can shake my in-most calm, I

T. B.

Pno.

Vln.

Vc.

Perc.

73

S. A. <sup>s dw</sup> hear the mu - sic ring-ing... <sup>A div</sup> It sounds an ech - o... in my soul. <sup>Unis.</sup> How

T. B. hear the mu - sic ring-ing... <sup>B div</sup> It sounds an ech - o... in my soul. <sup>Unis.</sup> How

Pno.

Vln.

Vc.

Perc.

77 **mp** **J** Tempo I ♩ = ca. 83

S. A. can I keep from sing - ing?

T. B. **mp**

Pno. **mp** *Play* *Optional ad lib. gentle groove*

Vln. Tempo I ♩ = ca. 83

Vc. *Solo* **mp** *espressivo*

Perc. Light Hand Drum **P**

81

S. A.

T. B. **Basses only** **mf**

Pno. **Db Eb Fm Db Eb Fm Eb/G**

Vln.

Vc.

Perc. 4

85

S. A.

T. B.

can I keep from sing - ing? How

Ab Ab/C Db(add9) Db Eb(add4) Fm Eb/G

*mf cresc. poco a poco*

Vln.

Vc.

Perc.

8

Shaker

Add Tenors *mf*

89

S. A.

T. B.

can I keep from sing - ing? How

Ab Ab/C Db(add9) Db Eb(add4) Fm Eb/G

Vln.

Vc.

Perc.

4

Altos only *mf*

93 *cresc. poco a poco* Add Sopranos **f**

S. A. can I keep from sing - ing? How

T. B. *cresc. poco a poco* **f**

Pno. *Ab Ab/C Db(add9) Db E° Fm Eb/G*

Vln.

Vc.

Perc. 8 *cresc. poco a poco*

97 *Go to K 107*

S. A. can I keep from sing - ing? How

T. B.

Pno. *Ab Ab/C Db(add9) Db Eb(add4) Fm Eb/G*

Vln.

Vc. *mf*

Perc. 4 *mf*

101

S. A. can I keep from sing - ing?

T. B.

Pno.  $A^b$   $A^b/C$   $D^b(add9)$   $D^b$   $E^o$

Vln.

Vc.

Perc. 8

104

S. A. How can I keep from sing - ing?

T. B.

Pno.  $F^m$   $E^b/G$   $A^b$   $A^b/C$   $D^b(add9)$

Vln.

Vc.

Perc. 12

107 **K** FROM 98

S. A. *S div*  
Ah Keep

T. B. *B div*

Pno. *f*  
Db Eb Fm Eb/G Ab Ab/C

Vln. *f*

Vc. *f*

Perc. *f*

110 *S div* *S div*

S. A. sing - ing! Ah

T. B. *B div*

Pno. *f*  
Db(add9) Db E° Fm Eb/G

Vln.

Vc.

Perc. 4

113 *s div*

S. A. *1* Ah

T. B. *T div*

Pno. *Ab Ab/C Db(add9) Db Eb*

Vln. *ff*

Vc. *ff*

Perc. 8

116 *s div*

S. A. Keep sing - ing!

T. B. *B div*

Pno. *Fm Eb/G Ab B div Ab/C Db(add9)*

Vln.

Vc.

Perc. 12

119

S. A. *s div*

Ah

T. B.

Pno. *Db E° Fm Eb/G Ab Ab/C*

Vln.

Vc.

Perc.

122

S. A. *s div* *poco rit.* **L** *a tempo*

T. B. *T div* *poco rit.* *a tempo*

Pno. *Db(add9)* *end ad lib.* *poco rit.* *mp* *Ab*

Vln. *poco rit.* *p*

Vc.

Perc. *poco rit.* *Shaker only* *p*

16

125

S.  
A.

T.  
B.

Pno.

Vln.

Vc.

Perc.

127

S.  
A.

T.  
B.

Pno.

Vln.

Vc.

Perc.

*rit. e dim.* A div **pp**

Ooh *rit. e dim.* **pp**

*rit. e dim.*

*p* *rit. e dim.* **pp**

*mp*

Susp. Cym. w/mallets

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SCORE

# Joseph Smith's First Prayer

## Tenor Solo with SSAA Chorus and Piano

Lyrics By  
George Manwaring (1854-1889)  
A. C. Smyth (1804-1909)

Music By  
Rachel P. Mohlman

Freely, with wonder (♩ = 76)

Tenor Solo *mp*

Oh how love - ly was the

Piano *mp*

6

morn - ing! Radiant beamed the sun a - bove. Bees were hum - ming, sweet birds sing - ing, music

11

ringing through the grove. When with-in the shady wood-land Joseph sought the God of

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16

love, When with-in the shad - y wood - land Joseph sought the God of

22

love. Humbly kneeling, sweet ap-pealing— 'twas the

Humbly kneeling, sweet ap-pealing— 'twas the

28

boy's first uttered prayer— When the pow'rs of sin as - sail - ing filled his soul with deep de-

boy's first uttered prayer— When the pow'rs of sin as - sail - ing filled his soul with deep de-

33 *mf* 2.5

S pair;— But un-daunt - ed, still he trust - ed in his Heav'n - ly Father's care,

A pair;— But un-daunt - ed, still he trust - ed in his Heav'n - ly Father's care,

38

S — But undaunted, still he trust - ed in his Heav'n - ly

A — But undaunted, still he trust - ed in his Heav'n - ly

44

S Fa - ther's care,

A Fa - ther's care,

50

*rit.* *f* *a tempo*

Sudden - ly a light de-scended, brighter far than noonday

S Ah ah

A Ah ah

*rit.* *a tempo* *f*

55

sun. And a shin -ing, glorious pil-lar o'er him fell, around him shone. While appeared two heav'nly

S ah o'er him fell, around him shone. While appeared two heav'nly

A ah o'er him fell, around him shone. While appeared two heav'nly

*mf* *rit.* *a tempo*

61

S  
A

be - ings, God the Fa - ther and the Son, \_\_\_\_\_ While appeared two heav'n - ly

be - ings, God the Fa - ther and the Son, \_\_\_\_\_ While appeared two heav'n - ly

be - ings, God the Fa - ther and the Son, \_\_\_\_\_ While appeared two heav'n - ly

66

S  
A

be - ings, God the Fa - ther and the Son. \_\_\_\_\_

be - ings, God the Fa - ther and the Son. \_\_\_\_\_

be - ings, God the Fa - ther and the Son. \_\_\_\_\_

*mp*

74 *mp* "Joseph, this is my Be - loved; Hear Him!" Joseph's

S *mp* Oh, how sweet the word! Joseph's

A *mp* Oh, how sweet the word! Joseph's

81 *cresc. poco a poco* hum-ble prayer was answered, and he listened to the Lord. Oh, what rap - ture filled his bo-som, for he

S *cresc. poco a poco* hum-ble prayer was answered, and he listened to the Lord... Oh, what rap - ture filled his bo-som, for he

A *cresc. poco a poco* hum-ble prayer was answered, and he listened to the Lord. Oh, what rap - ture filled his bo-som, for he

*cresc. poco a poco*

87 *ff*

S saw the living God, Oh, what rap - ture filled his bo - som, for he saw,

A saw the living God, Oh, what rap - ture filled his bo - som, for he

93 *rit.* | *ff*

S — for he saw the liv - ing God.

A saw, for he saw the liv - ing God.

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# HEAR HIM

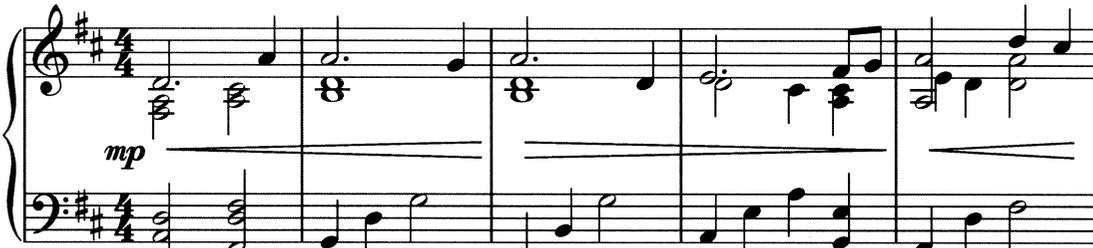
Text by  
Wendy Randall

For SATB Chorus and Piano\*

Music by  
Ryan Murphy

**Faithfully; with forward motion** ♩ = 100

Piano



*mp*

*Ped. harmonically throughout*

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand features chords and moving lines, while the left hand provides a steady bass line. The dynamic is marked *mp* and the instruction *Ped. harmonically throughout* is written below the staff.

6



S.A. *mp*

In - side my heart a long - ing — is

Measures 6-10 show the vocal entry for Soprano and Alto (S.A.) with the lyrics "In - side my heart a long - ing — is". The piano accompaniment continues with chords and a moving bass line. The dynamic is marked *mp*.

11



long - ing to be heard And long - ing more to hear the Lord and.

Measures 11-15 continue the vocal line with the lyrics "long - ing to be heard And long - ing more to hear the Lord and.". The piano accompaniment features a triplet in measure 12. The dynamic is marked *mp*.

PERFORMANCE TIME: *approx.* 6:25

\*Orchestration Available: #02068

\*Piano Accompaniment Part Download Available: #02063pad



**Rehearsal Tracks included.**  
See details on back.

15

un - der-stand His word. I\_ pon - der how I love Him and\_

19

how He loves me more. Then sud - den-ly, He's here with me and

23

o - pens hea-ven's door... Like a fire that burns in-

S.A. *mf*

T.B. *mf*

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On my honor, I have purchased \_\_\_ copies of this music at jackmanmusic.com. This is copy \_\_\_ of \_\_\_.

\_\_\_\_\_ (Signature)

27

side me, I hear Him. Like a choir that blends in

31

har - mo - ny, His Spi - rit stirs my soul. Like a

34

Shep - herd, - He is beck - 'ning. I rec - og - nize His call, Though

38

still - - and small. - I hear Him.

44

S.A. *mp* **P**

Oo

T.B. *mp*

I'm\_ learn - ing to be qui - et, I'm learn - ing to be

48

Oo

Oo

still- To\_ give a place, an o - pen space the\_ Sav - ior's light can

52

fill. When wor - ries and con - fu - sion weigh heav - y on my

56

mind, When thoughts dis - tract, I guide them back And wait for His re-

60

Like a fire that burns in - side me,

ply.

*mf*

*mf*

64

I hear Him. Like a choir that blends in har - mo - ny, His

*mf*

68

Spi - rit stirs my soul. Like a Shep - herd\_ He is beck - 'ning, I

72

rec - og-nize His call, Though still\_ and small.\_ I hear

77

Him. When by life's un - cer-tain-ty and

*mf* *mp* *mf*

81

fear I'm o - ver-come, My Fa - ther knows what helps me most is

*mf*

85 *rit.* *p* S.A. *p*

list-ning to His Son: \_\_\_\_\_ A\_

90 **a tempo**

whis - per or im - pres - sion, \_\_\_\_\_ A scrip - ture or a song, A\_

*p a tempo*

94 S.A. *mp* T.B. *mp*

ten - der thought, a ser - mon taught, A\_ sense of right or wrong, A\_



98

gen - tle re - as - sur - rance That what I've learned is true, That

gen - tle re - as - sur - rance That what I've learned is true, -

102

line by line, In heart and mind, Il - lu - mi - nates my view.

106 rit. . . . . a tempo

mf

Like a fire that burns in - side me,

mf

rit. mf a tempo

109

I hear Him. Like a choir that blends in har - mo - ny, His

mf

113

Spi - rit stirs my soul. Like a

115

Shep - herd, He is beck - 'ning, I rec - og-nize His

118

call, Though still and small. I hear

*mp* *p*

122

Him.

*mp*

127

*p*

I hear

*p*

*p*

132

*pp*

Him.

*pp*

opt.

*pp*



Rehearsal and Performance tracks are included with this product. Go to [www.JackmanMusician.com](http://www.JackmanMusician.com) or scan the QR code to access rehearsal tracks using the redemption code below.



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HEAR HIM - SATB



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For my grandfather, Richard Winston Gilchrist (1910-1989)

# Brightly Beams Our Father's Mercy

TTBB and Piano

Music and Words by Phillip Paul Bliss  
Arranged by Lane Johnson

Fervently ♩=84 (80)

Piano



The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The left hand starts with a bass clef and a 3/4 time signature, beginning with a quarter rest, followed by quarter notes G2, F2, and E2.

4

T/T

Bright - ly beams our Fa-ther's mer - cy From his light - house ev - er -

B/B

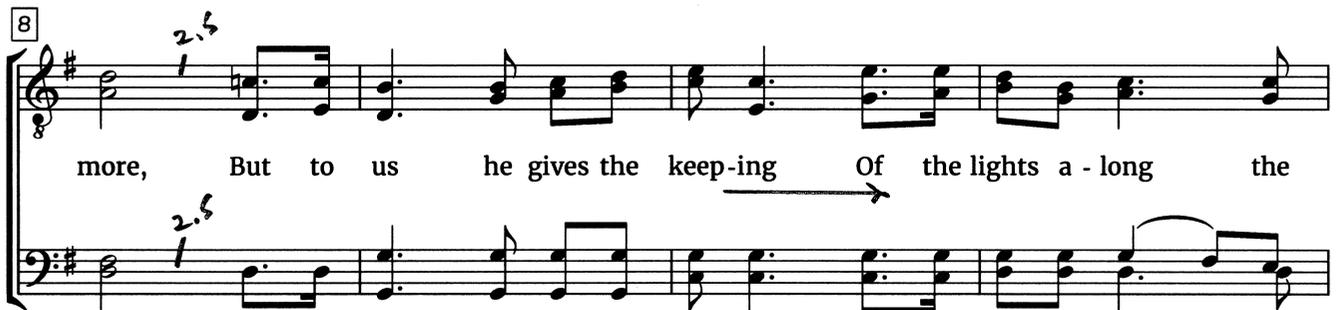
mp



Measures 4-7 of the piece. The vocal line (T/T) begins at measure 4 with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment (B/B) begins at measure 4 with a quarter note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature remains one sharp (F#) and the time signature is 3/4.

8

more, But to us he gives the keep-ing Of the lights a - long the



Measures 8-11 of the piece. The vocal line (T/T) begins at measure 8 with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment (B/B) begins at measure 8 with a quarter note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature remains one sharp (F#) and the time signature is 3/4.

12

shore. Let the low - er lights be burn-ing; Send a gleam a - cross the

16

wave; - Some poor faint - ing strug-gling sea-man You may res - cue; -

20

You may save. Dark the night of sin has

24 *cresc.* 2.5 2.5 2.5  
set-tled; Loud the an - gry billows roar. Ea - ger eyes are watch-ing,

28 2.5 2.5 2.5 **B** *mp*  
long-ing, For the lights a - long the shore. Let the low - er lights be

32 2.5 2.5 2.5  
burn-ing; Send a gleam a-cross the wave; Some poor faint - ing strug-gling

36

*rit.* *a tempo*

sea-man You may res-cue you may save.

*rit.* *a tempo*  
*più mosso*

40

44

*poco rit.* *mf* **C** *A tempo*

Trim your fee - ble lamp, my

*poco rit.* *mf* **C** *A tempo*

*f*

48

broth - er; Some poor sail - or, tem - pest tost, Try - ing

51

now to make the har - bor, In the dark - ness may be

54

lost. Let the low - er lights be burn - ing; Send a

D

D

57 *poco rit.* *mp* *A tempo*

gleam a - cross the wave; Some poor faint - ing strug-gling

*poco rit.* *A tempo* *mp*

60 *poco rit.* *Freely* *1.5*

sea - man You may res - cue; you may save. *1.5* You (may) may

*poco rit.* *Freely*

63 *poco rit.*

res - cue; you may save.

*poco rit.*

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for the Mormon Tabernacle Choir, Craig Jessop, Music Director

# O Light of Life!

David Warner

MACK WILBERG

**With devotion** ♩ = 76

SOPRANO  
ALTO

TENOR  
BASS

ORGAN  
*mp*

PEDAL

S.  
A.

*mf*

O Light of Life! O pure Light Di - vine! Thou art in

A full score and set of parts for an orchestral accompaniment (3.2.2.2.-4.0.0.0.-opt.org.-str.) are available on rental from the Publisher.

The Mormon Tabernacle Choir with the Orchestra at Temple Square has recorded this piece on the CD *Mack Wilberg: Requiem and other choral works* (SKU 4996466).

10

us; Our em - ber is Thine. Kin - dle our faith, Give

15

hope when we fear, Deep - en our love—Thy Fire— ap -

20

- pear! Light of our souls, Thou spark at our birth—

25

Grow bright in us, Shine in all the earth!

30

**TENORS & BASSES**

*unis. mf*

O Light of Life! O true Light of

35

Peace! Storms will a - rise, Let Thy light in - crease.

40

Pierce through dark clouds, Give pause to the proud; Let Thy shafts

45

fall, Lift hum - ble heads bowed. An - swer our pleas, Melt

50

hearts in Thy flame. Make us as one— As one in Thy

55

name. \_\_\_\_\_

*mf*

60

S.  
A.  
T.  
B.

O Light of Life! O

*mf*

65

sweet Life of Grace! —————> Thou bidst us come, We fol - low a -

*Edw* *Bdw*

*mf*

70

- pace. See the bright Tree! Be - hold the white  
 \*(<del>On through the night, Walk with us we</del>)

74

fruit! -> Feast - ing we weep, We wit - ness the root!  
 <del>pray. Lead us to dawn, Thy mer - ci - ful way.</del>

*cresc.* *A div* *3*

*cresc.* *B div* *3*

\*Alternative lyrics.

**Exultantly**

79 *unis.* **f**

O Light of Life! O dear Light of Love! Come, wash us

*unis.* **f**

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a circled 'f' and 'unis.' above the staff. The lyrics 'O Light of Life! O dear Light of Love! Come, wash us' are written below the notes. A triplet of eighth notes is marked with a '3' above it. The bottom staff is a piano accompaniment line in bass clef, also with a key signature of one sharp and common time. It begins with a circled 'f' and 'unis.' below the staff. It features a triplet of eighth notes marked with a '3' above it.

**Exultantly**

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff, both in one-sharp key signature and common time. The music is marked with a circled 'f'. The right hand features a melodic line with some grace notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and a triplet of eighth notes.

84

clean, Send forth Thy white Dove. Fill us with

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing from the first system. It begins with a circled 'f' and 'unis.' above the staff. The lyrics 'clean, Send forth Thy white Dove. Fill us with' are written below the notes. A triplet of eighth notes is marked with a '3' above it. The bottom staff is a piano accompaniment line in bass clef, also with a key signature of one sharp and common time. It begins with a circled 'f' and 'unis.' below the staff. It features a triplet of eighth notes marked with a '3' above it.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff, both in one-sharp key signature and common time. The music is marked with a circled 'f'. The right hand features a melodic line with some grace notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and a triplet of eighth notes.

88

Fire, En - light - en our eyes; Help us to love—'Tis

93

price of the prize. Then let us come, En - robe us in

Tdiv

Baw

98

*sdiv*

white. Cleav - ing to Thee, Light un - to Thy

*Tdiv*

*Bdiv* *Bdiv*

102

*mf*

Light.

*mf*

3

106 *unis.* ***mp*** 3 **rit.**

S. A. Light un - to Light, O Light of

111 **a tempo**

Life!

115 **rit.** ***p*** **a tempo (but slightly slower)** **rit.**

S. A. A - men.

T. A - men.

B. A - men.

**rit.** **a tempo (but slightly slower)** **rit.**

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for my friend, the Reverend Canon Stephen D. Muncie, on his commencement  
as rector of Grace Church Brooklyn Heights (Episcopal), New York, February 2004

# This Little Light of Mine

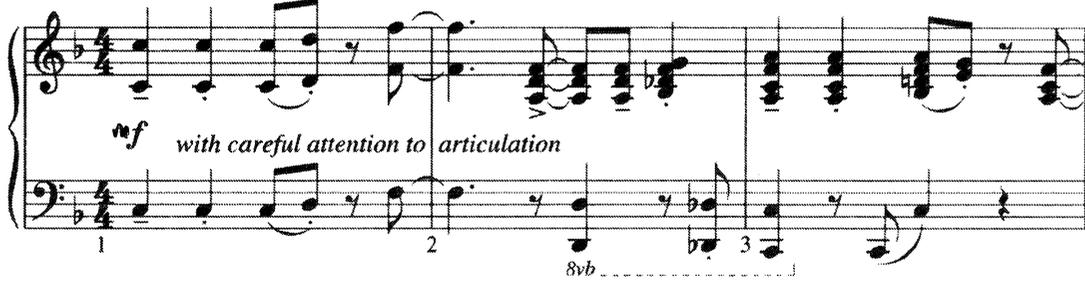
For SATB Choir and Piano

Traditional

Traditional Spiritual

Arranged by HOWARD HELVEY  
(ASCAP)

With liveliness and spirit ♩ = 116 (120)



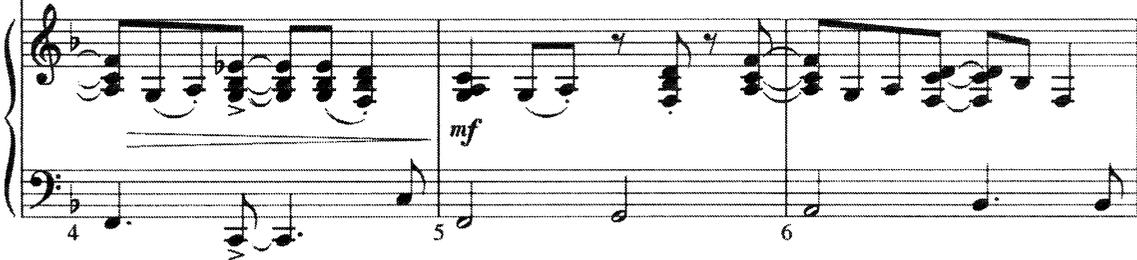
*mf* with careful attention to articulation

1 2 3 8vb

SA unis. ~~mf~~ **p**

This lit - tle light of mine, —

4



*mf*

4 5 6

**mp** I'm gon-na let it shine, —

TB unis. ~~mf~~ **p** This lit - tle light of mine, —



7 8 9

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BP1691-3

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Musical score for measures 10-12. The vocal line (bass clef) has a melisma on "shine;" with a circled *mp* dynamic. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 13-15. The vocal line (bass clef) includes the lyrics "This lit-tle light of mine, —" and "I'm gon-na let it shine, —". Dynamics include *mp* and *mf*, with a *div.* (divisi) marking. The piano accompaniment (grand staff) has a dynamic of *mp* in measure 13 and *mf* in measure 15.

Musical score for measures 16-18. The vocal line (bass clef) has a triplet of eighth notes marked *3 unis.* with the lyrics "Let it shine, — let it shine, — let it shine. —". The piano accompaniment (grand staff) continues with a rhythmic accompaniment.

, = brake

Musical score for measures 19-21. The system includes a vocal line and a piano accompaniment. The vocal line starts with a circled 'p' and a '4' above it. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics 'Ev - 'ry - where I go...' are written below the vocal line. Dynamics include 'div.' and 'mp'. Measure numbers 19, 20, and 21 are indicated at the bottom.

Musical score for measures 22-24. The system includes a vocal line and a piano accompaniment. The vocal line has a circled 'mp' and 'div.' above it. The lyrics 'I'm gon-na let it shine,' are written below the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure numbers 22, 23, and 24 are indicated at the bottom.

Musical score for measures 25-27. The system includes a vocal line and a piano accompaniment. The vocal line has a circled 'mp' and 'div.' above it. The lyrics 'Ev - 'ry - where I go, I'm a gon-na' are written below the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure numbers 25, 26, and 27 are indicated at the bottom.

let it shine; where I go; —

Ev - 'ry - where I go; —

28 29 30

*mf* 'm gon-na let it shine, — Let it shine, — let it shine, —

*mf* *unis. 3* *mf* *unis. 3*

31 32 33

let it shine. —

sub. *p* 3 *mf*

sub. *p* 3 *mf*

34 35 36

*mf* *cc* 4

Je - sus gave it to me, — I'm gon-na let it shine, —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a circled *mf* dynamic marking. The bottom line is the piano accompaniment in bass clef, also starting with a circled *mf*. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are "Je - sus gave it to me, — I'm gon-na let it shine, —".

*f*

37 38 39

Detailed description: This system shows the piano accompaniment for measures 37, 38, and 39. The music is in the same key signature and 4/4 time. The dynamic marking *f* is present. Measure numbers 37, 38, and 39 are indicated below the bass staff.

4 4

Je - sus gave it to me, —

Detailed description: This system contains the next two lines of music. The vocal lines continue with the lyrics "Je - sus gave it to me, —". The piano accompaniment continues with chords and moving lines. Measure numbers 40, 41, and 42 are indicated below the bass staff.

40 41 42

Detailed description: This system shows the piano accompaniment for measures 40, 41, and 42. The music continues in the same key signature and 4/4 time.

4 4

I'm gon-na let it shine; — Je - sus gave it to me, —

Detailed description: This system contains the final two lines of music. The vocal lines conclude with the lyrics "I'm gon-na let it shine; — Je - sus gave it to me, —". The piano accompaniment provides harmonic support. Measure numbers 43, 44, and 45 are indicated below the bass staff.

43 44 45

*8vb* *8vb*

Detailed description: This system shows the piano accompaniment for measures 43, 44, and 45. The music concludes in the same key signature and 4/4 time. Dynamic markings *8vb* are present below the bass staff.



3 I'm gon-na let it shine, Let it shine,

This system contains the first two lines of music. The top line is a vocal line with a treble clef, featuring a triplet of eighth notes and a quarter note. The bottom line is a piano accompaniment with a bass clef, also featuring a triplet of eighth notes. The lyrics are "I'm gon-na let it shine, Let it shine,".

This system shows the piano accompaniment for measures 46, 47, and 48. It consists of two staves: a treble clef staff with chords and a bass clef staff with a simple harmonic line. Measure numbers 46, 47, and 48 are indicated below the staves.

let it shine, let it shine.

This system contains the next two lines of music. The top line is a vocal line with a treble clef, featuring a long note with a fermata. The bottom line is a piano accompaniment with a bass clef, featuring a long note with a fermata. The lyrics are "let it shine, let it shine.".

This system shows the piano accompaniment for measures 49, 50, and 51. It consists of two staves: a treble clef staff with chords and a bass clef staff with a simple harmonic line. Measure numbers 49, 50, and 51 are indicated below the staves. A dynamic marking of *8vb* is present below measure 50.

2 *mp* Let it shine, let it shine, let it shine.

This system contains the final two lines of music. The top line is a vocal line with a treble clef, featuring a long note with a fermata. The bottom line is a piano accompaniment with a bass clef, featuring a long note with a fermata. The lyrics are "Let it shine, let it shine, let it shine.".

*legato* *mf*

This system shows the piano accompaniment for measures 52, 53, and 54. It consists of two staves: a treble clef staff with chords and a bass clef staff with a simple harmonic line. Measure numbers 52, 53, and 54 are indicated below the staves. Dynamic markings of *legato* and *mf* are present above the staves.

*legato* **mf**

all the time. Let it shine, let it shine,

**mp**

Let it shine,

55 56 57

*cresc* **f**

let it shine all the time.

let it shine, let it shine all the time.

58 59 60

*unis.* *sub.* **p**

This lit-tle light of mine,

*sub. p*

61 62 63

8vb

*div.* 3

I'm gon-na let it shine; — Let it shine, — let it shine, —

*div.* 3 *unis.* *f*

64 65 66

*f* *unis.*

let it shine, — let it shine, — let it shine. —

2 *unis.*

67 68 69

2 *ff* *rit* 3

Let it shine!

2 *ff* 3

70 71 72 73

*ff* *vib.* *8vb*