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For Richard P. DeLong  
and the Dallas Pro Musica

# HOLY IS THE TRUE LIGHT

Anthem for Chorus (SATB) and Organ

In memory of Herbert Howells

Salisbury Diurnal

Gerald Near

The musical score is for a SATB chorus and organ. It is in 2/4 time with a tempo of approximately 80 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the organ part. The vocal parts enter with the lyrics "Ho - ly, \_\_\_\_\_". The organ part provides accompaniment. The second system continues the organ part. Dynamics include *pp* (pianissimo) and *Man.* (Meno mosso).

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*p* ho - ly is the *mf* true light, and pass -

*p* ho - ly is the *mf* true light, and pass

*p* ho - ly is the *mf* true light, and pass

*p* *mf*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*). Time signatures change from 3/4 to 2/4.

*Ped.* *f* *mp*

- ing won - der - ful, *mp*

*f* *mp*

*f* *mp*

ing won - der - ful, *mp*

*f* *mp*

Detailed description: This system contains the next four staves of music. It includes vocal lines with lyrics and piano accompaniment. Dynamics include piano (*p*), forte (*f*), and mezzo-piano (*mp*). A 'Ped.' (pedal) marking is present. Time signatures are 3/4 and 2/4.

*f* *dim.*

Detailed description: This system contains the final two staves of music, which are piano accompaniment staves. Dynamics include forte (*f*) and decrescendo (*dim.*). Time signatures are 3/4 and 2/4.

Rit. ----- A tempo

*mp* ho - ly is the true light, and *p*

*mp* ho - ly is the true light, and *p*

Rit. ----- A tempo

*mp* *p*

Rit.

pass ing won - der - ful,

pass - ing won - der - ful,

Rit.

A tempo

*p* lend - ing ra - diance \_\_\_\_\_ to them that en - dured \_\_\_\_\_ *mf*

*p* lend - ing ra - diance to them that en - dured \_\_\_\_\_ *mf*

*p* lend - ing ra - diance to them that en - dured \_\_\_\_\_ *mf*

*p* lend - ing ra - diance \_\_\_\_\_ to them that en - dured \_\_\_\_\_ *mf*

A tempo

*p*

Accel.

$\text{♩} = 100$

*p* in the heat \_\_\_\_\_ of the *f* con - flict. \_\_\_\_\_ *cresc.*

*p* in the heat \_\_\_\_\_ of the *f* con - flict. \_\_\_\_\_ *cresc.*

*p* in the heat \_\_\_\_\_ of the *f* con - flict. \_\_\_\_\_ *cresc.*

*p* in the heat \_\_\_\_\_ of the *f* con - flict. \_\_\_\_\_ *cresc.*

*p* in the heat \_\_\_\_\_ of the con - flict. \_\_\_\_\_ *cresc.*

Accel.

$\text{♩} = 100$

*f*

Rit. ----- ♩ = 92

*mf* From Christ, from Christ they in - *mp*

From Christ, from Christ, from Christ they in - *mf* *mp*

From Christ, from Christ, from Christ they in - *mf* *mp*

From Christ, from Christ, from Christ they in - *mf* *mp*

Rit. ----- ♩ = 92

From Christ, from Christ, from Christ they in - *mf* *p* for rehearsal only

*mf* her - it a home, a home of un - fail - ing splen - dour. *p*

*mf* her - it a home, a home of un - fail - ing splen - dour. *p*

*mf* her - it a home, a home of un - fail - ing splen - dour. *p*

*mf* her - it a home, a home of un - fail - ing splen - dour. *p*

Rit. ----- **Tempo Primo**

Rit. ----- **Tempo Primo**