

O Trinity of Blessed Light

St. Ambrose (340-397)

From the Liturgia Horarum., Translation by J. M. Neale (1818-1866)

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Composed in Fall 2011

Joyful ♩ = 66

Soprano

Alto

Tenor

Bass

Piano

mf

A

S

mf

O Trin - i - ty of bless - ed light

bless - ed light

A

mf

O Trin - i - ty of bless - ed light

bless - ed light

T

mf

O Trin - i - ty of bless - ed light,

B

mf

O Trin - i - ty of bless - ed light,

Pno.

f

O Trinity of Blessed Light

2
8

S *mf* O u - ni - ty of *ff* sov - er - eign might,

A *mf* O u - ni - ty of *ff* sov - er - eign might,

T *mf* O u - ni - ty of *ff* sov - er - eign might,

B *mf* O u - ni - ty of *ff* sov - er - eign might,

Pno. *mf* *ff*

10

S as now the *f* fier - y sun de - parts,

A as now the *f* fier - y sun de - parts

T as now the *f* fier - y sun de - parts

B as now the *f* fier - y sun de - parts

Pno. *f*

O Trinity of Blessed Light

12

S shed Thou thy beams with - in our hearts. *rit.*

A shed Thou thy beams with - in our hearts.

T shed Thou thy beams with - in our hearts.

B shed Thou they beams with - in our hearts.

Pno.

B

S *a tempo*

A

T

B

Pno. *a tempo*
mf

3

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4

19

S
A
T
B

Pno.

22

S
A
T
B

Pno.

S *mf*
To Thee — our morn - ing song of praise,

A *mf*
To Thee — our morn - ing song of praise,

T *mf*
To Thee — our morn - ing song of praise,

B *mf*
To Thee — our morn - ing song of praise,

Pno. *mf*

S *rit.* *f*
to Thee — our eve - ning prayer we raise;

A *f*
to Thee — our eve - ning prayer we raise;

T *f*
to Thee — our eve - ning prayer we raise;

B *f*
to Thee — our eve - ning prayer we raise;

Pno. *rit.* *f*

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29 *a tempo*

S Thee may our glo - ry ev - er - more

A Thee may our glo - ry ev - er - more

T Thee may our glo - ry ev - er - more

B Thee may our glo - ry ev - er - more

Pno.

32

S in low - ly rev - er - ence a - dore.

A in low - ly rev - er - ence a - dore.

T in low - ly rev - er - ence a - dore.

B in low - ly rev - er - ence a - dore.

Pno.

S
A
T
B

Pno.

34

mf

Detailed description: This block contains the vocal and piano parts for measures 34 through 37. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as empty staves with a flat sign and a 4/4 time signature, indicating they are silent. The piano part consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of two flats. The music begins at measure 34 with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

S
A
T
B

Pno.

38

Detailed description: This block contains the vocal and piano parts for measures 38 through 41. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as empty staves with a flat sign and a 4/4 time signature, indicating they are silent. The piano part continues from measure 38. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

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S *mf* All laud to God the Fa - ther be; *f* all

A *mf* All laud to God the Fa - ther be; *f* all

T *mf* All laud to God the Fa - ther be; *f* all

B *mf* All laud to God the Fa - ther be; *f* all

Pno. *mf* *f*

S *ff* praise, E - ter - nal Son, to Thee;

A *ff* praise, E - ter - nal Son, to Thee;

T *ff* praise, E - ter - nal Son, to Thee;

B *ff* praise, E - ter - nal Son, to Thee;

Pno. *ff*

O Trinity of Blessed Light

50 *mf*

S all glo - ry, as is ev - er meet,

A *mf* all glo - ry, as is ev - er meet, *f* to

T *mf* all glo - ry, as is ev - er meet,

B *mf* all glo - ry, as is ev - er meet,

Pno. *mf*

53 *f*

S to God _____ the Ho - ly Par - a - clete.

A God _____ the Ho - ly Par - a - clete.

T *f* to God the Ho - ly Par - a - clete.

B *f* to God the Ho - ly Par - a - clete.

Pno. *f*

O Trinity of Blessed Light

The musical score is for the piece "O Trinity of Blessed Light" on page 10. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a Piano (Pno.) accompaniment. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The vocal parts are mostly silent, with the lyrics "A - men." appearing at the end of the piece. Each vocal line has a dynamic marking of *mf* (mezzo-forte) and a fermata over the final note. The piano accompaniment begins at measure 56 and includes a triplet of eighth notes in the bass line at measure 63. The piano part also has a dynamic marking of *mf* at the end.