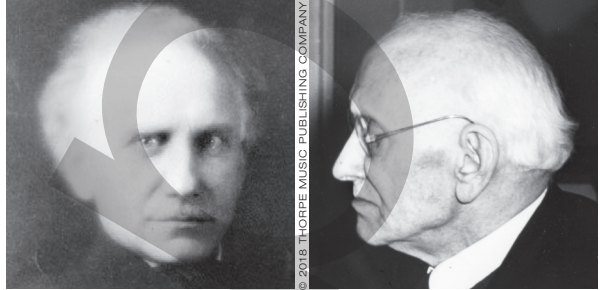


Thy Light Is Come

A Christmas or Epiphany Anthem for Mixed Voices & Organ



Music by

HENRY CLOUGH-LEIGHTER

1874 -1956

Thorpe Music Publishing Company

Sole Selling Agent:

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www.thorpemusic.com

HENRY CLOUGH-LEIGHTER (b. 13 May 1874, Washington, DC; d. 15 Sept. 1956, Wollaston, MA) was an American composer, organist, and music editor. He was the son of James Henry Leighter and Sarah Katherine Humphries Leighter. The name Clough was added at his baptism to perpetuate a family surname.

“I was educated privately and at Columbian University, Washington [now George Washington University] 1887-9. At thirteen obtained scholarship at the latter university, but relinquished it to give my whole time to the study of music. Pupil of Trinity University, Toronto, Canada, in preparation for musical degree. Studied harmony, counterpoint and composition under Dr. Edward Kimball, Dr. George Walter, Henry Xander (of Stuttgart Conservatory, Germany), and Dr. J. Humphrey Anger, of Oxford, England. Piano study began at age of five, under my mother’s instruction – an English gentlewoman of exceptional refinement of mind, high intellectual attainments, and an excellent musicianship. From the age of nine to twelve solo chorister in **St. John’s Church**, Washington. At thirteen began organ study under Dr. George Walter, formerly organist of Trinity Church, New York. At fourteen, organist of St. Michael’s and All Angels, Washington. At fifteen organist of the Church of the Incarnation. At eighteen organist and choirmaster of Epiphany Chapel. From 1892 to 1899 organist and choirmaster of **Epiphany Parish**, and also the Jewish Synagogue [married Mary Mason Mitchell at Epiphany chapel]; from 1899 to 1900, organist and choirmaster of **Grace**

Church, Providence, R.I.; 1900 to 1901 organist and choirmaster of **Christ Church** and supervisor of the music courses in the schools of Westerly, R.I. During the same year Instructor of Musical Theory in the Howe School of Music, Boston; 1901 to 1908 Associate Editor on the editorial staff of the **Oliver Ditson Co.**, Boston. Since 1908 to the present time music editor of the Boston Music Co., Boston, Mass. Since 1901 to the present time organist of the First Congregational Church, Milton, Mass.” –HENRY CLOUGH-LEIGHTER

This autobiographical outline was likely written before 1921, at which time Clough-Leighter became editor-in-chief of the newly formed **E. C. Schirmer Music Company** in Boston, a position which he held for thirty-five years until his death in 1956. It was mostly during this period that he edited the hundreds of performing and teaching editions for which he is best known, including the majority of choral works by Randall Thompson, who was twenty-five years younger. In addition to his extensive work as a music editor, Henry Clough-Leighter composed numerous original works for orchestra, chorus, chamber music, and more than 200 songs. “Thy Light Is Come,” completed in October and November 1952, was one of his last compositions.

[Note: The founder of Thorpe Music Publishing Company, a former owner of E. C. Schirmer Music Company, began his musical career as a boy chorister at Christ Church where he recently learned Clough-Leighter had been organist more than half a century earlier.]

Cover: Previously unpublished photographs of Henry Clough-Leighter [klüf’-li-ter] from the middle of his career, and late in life, about the time he wrote “Thy Light Is Come” in 1952

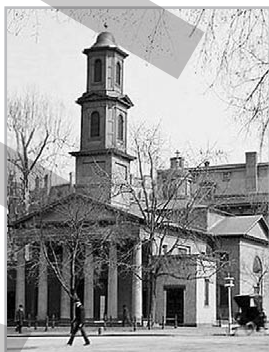
Below: Photographs taken during Henry Clough-Leighter’s lifetime



Church of the Epiphany
WASHINGTON, DC



Grace Church
PROVIDENCE, RHODE ISLAND



St. John's Church
WASHINGTON, DC



Christ Church
WESTERLY, RHODE ISLAND



Oliver Ditson Co.
BOSTON, MASSACHUSETTS



E. C. Schirmer Music Co.
BOSTON, MASSACHUSETTS

Thy Light Is Come

A Christmas or Epiphany Anthem for Mixed Voices & Organ

Isaiah 60 1-3; Phos Hilaron; Sursum Corda (adapted)

Henry Clough-Leighter
(1874-1956)

Allegretto ed animato

Soprano

Alto

Tenor

Bass

Organ

mp *cresc.* *p* *mf*

Ped. *p* double pedal

6

f A - rise, — shine, for thy

f A - rise, — shine, for thy

f A - rise, — shine, for thy

f A - rise, — shine, for thy

senza ritard.

Light is come, the *mf*

Light is come, And the glo - ry of the Lord, the *mf*

Light is come, the — *mf*

Light is come, And the glo - ry of the Lord, the *mf*

glo - ry of the Lord hath ris - en up - *f*

glo - ry of the Lord hath ris - en up - on *f*

glo - ry of the Lord hath ris - en, ris - en up - *f*

glo - ry of the Lord hath ris - en up - on *f*

19

on thee: A - rise, -

thee: A - rise, -

on thee: A - rise, - a -

thee: A - rise, - a -

double pedal

23

a - rise! - Thy Light is come! - Thy

a - rise! - Thy Light - is come! - Thy

rise! - Thy Light is come! - Thy

rise! - Thy Light is come! - Thy

pochetto ritard. **Poco**
mf

Light — is come! — And
 Light — is come! — And
 Light — is come! — And
 Light — is come! — And

pochetto ritard. **Poco**
mf

Light — is come! — And
 Light — is come! — And
 Light — is come! — And
 Light — is come! — And

pochetto ritard. **Poco**
mf

Light — is come! — And
 Light — is come! — And
 Light — is come! — And
 Light — is come! — And

pochetto ritard. **Poco**
mf

Light — is come! — And
 Light — is come! — And
 Light — is come! — And
 Light — is come! — And

meno mosso e ben ritmato

they shall — come to Thy Light; — and
 they shall — come to Thy Light, — Thy Light; —
 they shall — come to Thy Light, Thy — Light; — and
 they shall — come to Thy Light, — Thy — Light; —

meno mosso e ben ritmato

35

kings to the bright-ness of Thy ris - ing, and *mf*

kings to the bright-ness of Thy ris - ing, and *mf*

39

kings to the bright-ness of Thy ris - ing: *mf*

kings to the bright-ness of Thy ris - ing: *mf*

kings to the bright-ness of Thy ris - ing: *mf*

kings to the bright-ness of Thy ris - ing: *mf*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts sing: "A - rise! Thy Light" (Soprano), "A - rise, — a - rise! Thy Light, — Thy" (Alto), "A - rise! Thy Light, — Thy" (Tenor), and "A - rise, — a - rise! Thy Light" (Bass). The piano accompaniment features arpeggiated chords and moving lines in both hands.

Four vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts sing: "— is come!" (Soprano), "Light is come!" (Alto), "Light is come!" (Tenor), and "— is come!" (Bass). Each vocal line ends with a fermata. The piano accompaniment includes a "Fine" marking at the end of the first system and continues with arpeggiated figures in the second system.