

I Will Let My Light Shine

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$\text{♩} = 88$

mf

5 Part 1

1. I have learned to love Je - sus from the sto - ries I've been
(2. I have learned to pray sin - cere - ly when I kneel be - side my

9 12

told. I have grown to love the les - sons of pro - phets long a -
bed. And I feel his spi - rit with me when I hum - bly bow my

13

go. My pa - rents have shown me, teach - ers have taught me, deep in - side I
head.

17

feel its true, I hope when I fol - low Je - sus oth - ers feel it

21

Part 2

too. I will let my light shine for all to

25

see... Fol - low him faith - ful -

29

ly. I will lift my lamp high, share light in -

33

1.

Part 1

side me. I will let my light shine for all to see. 2. I have

38

2.

Duet - Part 1 & Part 2 Sing Together

for all to see. I will let my light
I have learned to love Je - sus from the

42

shine for all to see. Fol - - low him
sto - ries I've been told. I have grown to love the les - sons of

46

faith - ful - ly. I will lift my lamp high,
pro - phets long a - go. My pa - rents have shown me, teach - ers have taught me,

50

share light in - side me. I will let my light shine
deep in - side I feel its true, I hope when I fol - low Je - sus

The musical score for measures 50-53 consists of three systems. The first system contains the vocal line with lyrics "share light in - side me. I will let my light shine". The second system continues the vocal line with lyrics "deep in - side I feel its true, I hope when I fol - low Je - sus". The third system contains the piano accompaniment, featuring chords in the right hand and a moving bass line in the left hand.

54

for all to see.
oth - ers feel it too.

rit. *p*

The musical score for measures 54-57 consists of three systems. The first system contains the vocal line with lyrics "for all to see.". The second system continues the vocal line with lyrics "oth - ers feel it too.". The third system contains the piano accompaniment, featuring chords in the right hand and a moving bass line in the left hand. The tempo marking *rit.* (ritardando) is placed at the beginning of the piano part, and the dynamic marking *p* (piano) is placed at the end of the piano part.