

SACRED SONGS

Second Series

| | | High | Medium | Low | NET |
|-------------------------|--|------|--------|-----|-----|
| Alain, Albert | Light of those whose dreary dwelling (<i>Lux Mundi</i>) | G♭ | F♯ | | .40 |
| Allen, B. D. | Morning or evening song | | | B♭ | .40 |
| Ambrose, Paul | ● O come to my heart, Lord Jesus. Op. 26, No. 1 | G | | E♭ | .40 |
| Andrews, Mark | Still will we trust | F | | D♭ | .40 |
| Armstrong, W. D. | All will be well | G | F | | .40 |
| Beethoven, Ludwig van | O what is man. Op. 48, No. 4 | C | | A | .20 |
| Behrend, A. H. | Come unto me, ye weary | B♭ | A♭ | | .40 |
| Bird, P. Douglas | In the golden evening | | D | B♭ | .40 |
| Bryning, P. L. | Send down Thy blessing | E♭ | | | .40 |
| Burdett, George A. | Lord, Thy glory fills the Heaven | E♭ | C | | .40 |
| Campbell, Bradford | Guide me, O thou great Jehovah | B♭ | | G | .40 |
| Carvel, Robert | O Lamb of God, I come. Op. 4, No. 1a | D♭ | B♭ | | .40 |
| Cole, Rossetter G. | Saviour, like a Shepherd lead us | | A♭ | | .40 |
| Custance, Arthur F. M. | Comforter, The | D♭ | B♭ | | .40 |
| do. | Still, still with Thee | D♭ | | B♭ | .40 |
| Florida, Pietro | Entreat me not to leave thee (Song of Ruth) | A♭ | F | | .40 |
| Frey, Adolf | Incline our ear | E | C | | .40 |
| Gaines, Samuel Richards | Trustingly, trustingly | | C | | .40 |
| Galbraith, J. Lamont | Beyond the moaning of earth's restless sea | F | E♭ | | .40 |
| Geibel, Adam | The Shepherd | | C | A♭ | .40 |
| Grunn, Homer | He that overcometh | F | D | | .40 |
| Hamilton, Clarence G. | Heavenly things revealed | A | F | | .40 |
| Hammond, William G. | O Jesus every thought of Thee | B♭ | G | | .40 |
| Harker, J. Flaxington | Easter triumph | D | B♭ | | .40 |
| do. | God, that madest earth and Heaven | | E | C | .40 |
| Henrich, C. W. | The shadows lengthen | A♭ | | F | .40 |
| Huerter, Charles | Far from my Heavenly home | D♭ | | B♭ | .40 |
| Jackson, F. L. | Art thou weary? | B♭ | A♭ | F | .40 |
| Johnson, Noel | There is a green hill far away. (Arranged by Heinrich Kiehl) | G | F | | .40 |
| Joyce, Florence W. | The passing day | G | | E♭ | .40 |
| Kinder, Ralph | Refuge Divine | | B♭ | | .40 |
| Lansing, A. W. | I will praise Thee, O God | C | A | | .40 |
| Laubin, Edward F. | I heard the voice of Jesus say | G | | E♭ | .40 |
| Lemare, Edwin H. | I will lift up mine eyes | A | | | .40 |
| do. | In penitence | | D min. | | .50 |
| Ludebuehl, J. P. | Now the day is over | D | | B♭ | .40 |

New York
Chas. H. Ditson & Co.

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DAFFODIL COMES HOME TO-DAY

BLISS CARMAN

High, in E \flat

Med., in C

JOHN H. DENSMORE

Fast, in light and cheerful style

What mat - ter if the sun be lost, _____ What mat - ter tho' the sky be

p *sf* *sf* *p*

Red. Red. Red. Red. Red. Red. Red. Red. Red.

Price, 50 cents, net

ENCHANTMENT

CHARLOTTE A. REYNOLDS

High, in D \flat

Med., in B \flat

WILLIAM ARMS FISHER

Grazioso e animato

I felt his kiss Up - on my out-stretch'd hand, _____ Such tim - id bliss, _____ Such

mf

Price, 40 cents, net

KINGCUPS AND DAISIES

CHARLES G. MORTIMER

High, in D

Low, in B \flat

FLORENCE AYLWARD

Allegretto

mp Lightly

King-cups and dai-sies, Thyme and mead-ow - sweet, _____ All the wealth of heav-en ly-ing

mp *cresc.*

Price, 40 cents, net

SONG TO THE MOON

DONALD AVERY

High, in D

Low, in B \flat

EDWARD BALLANTINE

Andante

O moon, could I find you a - gain as you shone, The star-light be - hind you, the

p *mf* *mf*

Price, 40 cents, net

O COME TO MY HEART, LORD JESUS



EMILY E.S. ELLIOTT

PAUL AMBROSE
Op. 26, No. 1

Andante

ORGAN

Thou didst leave Thy throne, and Thy king - ly crown, When Thou

cam - est to earth for me; But in Beth - le - hem's home was there

found no room For Thy ho - ly Na - tiv - i - ty. O -

come to my heart, Lord Je - sus! There is room in my heart — for

p *rall.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'come to my heart, Lord Je - sus! There is room in my heart — for'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *p* (piano) and *rall.* (rallentando).

Thee.

a tempo *p* *rall.*

The second system continues the musical score. The vocal line has a rest for the first measure, then begins with the word 'Thee.'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *a tempo*, *p*, and *rall.*

The — fox - es found rest, and the birds had their nest In the

p *a tempo*

The third system of the musical score shows the vocal line with the lyrics 'The — fox - es found rest, and the birds had their nest In the'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *p* and *a tempo*.

shade of the for - est tree; But Thy couch was the sod, O Thou

The fourth system concludes the musical score on this page. The vocal line has the lyrics 'shade of the for - est tree; But Thy couch was the sod, O Thou'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

rall. *fa tempo*

Son of God, In the des - ert of Gal - i - lee. O

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'S', followed by quarter notes 'on', 'of', 'God', a comma, quarter notes 'In', 'the', quarter notes 'des - ert', a comma, quarter notes 'of', 'Gal - i - lee', a comma, and a half note 'O'. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include 'rall.' above the vocal line and 'fa tempo' above the final note.

p *rall.*

come to my heart, Lord Je - sus, There is room in my heart for

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'come', quarter notes 'to', 'my', 'heart', a comma, quarter notes 'Lord', 'Je - sus', a comma, quarter notes 'There', 'is', quarter notes 'room', 'in', quarter notes 'my', 'heart', a comma, and a half note 'for'. The piano accompaniment continues with chords and moving lines. Performance markings include 'p' above the vocal line and 'rall.' above the final note.

a tempo *f* *Animato*

Thee. When the

The third system features a vocal line and piano accompaniment. The vocal line has a half note 'Thee.' followed by a whole rest, and then a half note 'When' followed by a quarter note 'the'. The piano accompaniment is more active, with eighth and sixteenth notes. Performance markings include 'a tempo' above the vocal line, 'f' above the piano part, and 'Animato' above the final note.

heav - ens shall ring and the an - gels shall sing At Thy com - ing to vic - to -

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with quarter notes 'heav - ens', quarter notes 'shall', quarter notes 'ring', a comma, quarter notes 'and', quarter notes 'the', quarter notes 'an - gels', quarter notes 'shall', quarter notes 'sing', a comma, quarter notes 'At', quarter notes 'Thy', quarter notes 'com - ing', a comma, quarter notes 'to', quarter notes 'vic - to -'. The piano accompaniment continues with chords and moving lines.

poco cresc.

ry, Let Thy voice call me home, say-ing "Yet there is room, There is

f

room at my side for thee." And my heart shall re-joyce, Lord

p subito

Je - sus, When Thou com - est and call - est for me, And my

stringendo

heart shall re-joyce, Lord Je - sus, When Thou com - est and call - est for

rall. e marcato

me, And my heart shall re-joice, Lord Je - -

rall. e marcato

1.h.

pp *lento* *portamento*

sus, When Thou com - est and call - est for

lento

pp

a tempo *p* *pp*

me. O come to my heart, Lord Je - sus, There is

a tempo

p *pp*

poco rall.

room in my heart for Thee.

poco rall. *rall.*

p *pp*

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