

CHOICE

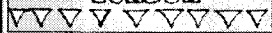
# Sacred Songs

by

## Famous Composers

<b>Speaks, Oley.</b> Still, still with Thee	High Voice, C. Low Voice, A.	60
<b>Woodman, R. Huntington.</b> The Day is gently sinking to a close.	High Voice, D. Low Voice, B $\flat$	75
<b>Hawley, C. B.</b> Redeeming Love.	High Voice, G-minor. Low Voice, E-minor	60
<b>Hammond, William G.</b> O Eyes that are weary.	Medium Voice, D.	50
<b>Hammond, William G.</b> Through peace to light.	High Voice, F.	60
<b>Marzo, Eduardo.</b> O Lord rebuke me not.	High Voice, F. Low Voice, C.	60
<b>Marzo, Eduardo.</b> I will lift up mine eyes.	High Voice, D. Low Voice, B $\flat$	60
<b>Spross, Charles Gilbert.</b> Lord Jesus, in Thy Mercy.	High Voice, E $\flat$ . Low Voice, B $\flat$	75
<b>Hawley, C. B.</b> O Paradise.	High Voice, G. Low Voice, E $\flat$	75
<b>Spross, Charles Gilbert.</b> Sunrise and Sunset.	High Voice, E. Medium Voice, G. Low Voice, B $\flat$	50
<b>Hawley, C. B.</b> Breathe your soft prayer to Christ the child.	High Voice, A $\flat$ . Low Voice, E $\flat$	60
<b>Hawley, C. B.</b> I heard the voice of Jesus say.	High Voice, F. Low Voice, D.	75
<b>Speaks, Oley.</b> The King of Love my Shepherd is.	High Voice, D. Low Voice, B $\flat$	60
<b>Hammond, William G.</b> Jesus of Nazareth.	High Voice, E-minor. Low Voice, C-minor	60
<b>Vallini, Pietro.</b> O Lord, most holy.	Medium Voice, F $\sharp$	60
<b>Hawley, C. B.</b> Light at Evening Time.	High Voice, A $\flat$ . Low Voice, F.	60
<b>Stevenson, Frederick.</b> A Song of Victory.	High Voice, F. Medium Voice, D $\flat$ . Low Voice, B $\flat$	75
<b>Fox, Oscar, J.</b> Rock of Ages.	High Voice, D $\flat$ . Low Voice, B $\flat$	60
<b>Stevenson, Frederick.</b> The Ninety and Nine.	High Voice F. Medium Voice D. Low Voice C.	75
<b>MacFadyen, Alexander.</b> Bow down Thine ear, O Lord.	High Voice, G. Low Voice, E $\flat$	60
<b>Spross, Charles Gilbert.</b> Nearer my Home.	High Voice, A $\flat$ . Low Voice, F.	60
<b>Hawley, C. B.</b> Oh, for a closer walk with God.	High Voice F. Low Voice D $\flat$	75
<b>Grimm, C. Hugo.</b> Bow down Thine ear.	High Voice A $\flat$ . Low Voice E $\flat$	75
<b>Macfarlane, Will C.</b> Jesus, in Thy dying woes.		50
<b>Spross, Charles Gilbert.</b> I praise the Lord.	High Voice, F. Low Voice, D $\flat$	60
<b>Wooler, Alfred.</b> Light of Light.	High Voice G $\flat$ . Low Voice E $\flat$	60
<b>Hawley, C. B.</b> That Sweet Story of Old, E $\flat$		50
<b>Jenkins, Robert O.</b> Christ the Child.	High Voice, F. Low Voice, C.	60
<b>Ware, Harriet.</b> Weep not for me.	High Voice.	50

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# That sweet story of old

Mrs. JENNINA LUKE

C. B. HAWLEY

*Andante*

The musical score is written for voice and piano. It begins with a piano introduction in a key of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked 'Andante'. The piano part starts with a melody in the right hand and a bass line in the left hand. The lyrics are: 'I think when I read that sweet story of old, When Je-sus was here a-mong men, How He'. The score includes dynamic markings such as *mp* (mezzo-piano) and *a tempo*. The piano part features various textures, including chords and moving lines, supporting the vocal melody.

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called lit - tle chil - dren as lambs to His fold, I should

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "called lit - tle chil - dren as lambs to His fold, I should". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady accompaniment pattern.

like to have been with them then.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "like to have been with them then.". The piano accompaniment continues with a similar accompaniment pattern.

*mf*  
I wish that His hands had been placed on my head, That His

The third system of the musical score begins with a dynamic marking of *mf* (mezzo-forte). The vocal line lyrics are "I wish that His hands had been placed on my head, That His". The piano accompaniment continues with a similar accompaniment pattern.

arm had been thrown a - round me; And that I — might have seen His kind

This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "arm had been thrown a - round me; And that I — might have seen His kind".

look when He said: "Let the lit - tle ones come un - to

This system contains the second line of music. The vocal line continues with the lyrics: "look when He said: 'Let the lit - tle ones come un - to". There are *rit* (ritardando) markings above the vocal line and below the piano accompaniment.

Me." In that

This system contains the third line of music. The vocal line ends with "Me." and "In that". The piano accompaniment includes markings for *a tempo*, *pprit* (pianissimo ritardando), and *pp* (pianissimo).

beau - ti - ful place. He has gone to pre - pare For

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "beau - ti - ful place. He has gone to pre - pare For". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady accompaniment with chords and moving lines.

all, who are wash'd and for - giv'n, And man - y dear chil - dren shall

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "all, who are wash'd and for - giv'n, And man - y dear chil - dren shall". The piano accompaniment continues with similar accompaniment patterns.

be with Him there, For of such is the King - dom of Heav'n.

*dim. e rit*

*dim. e rit*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "be with Him there, For of such is the King - dom of Heav'n.". The piano accompaniment concludes with a final chord. The instruction *dim. e rit* (diminuendo e ritardando) is written above the vocal line and below the piano accompaniment.