

The Trumpet

Through all the World the Echo Bounds...

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The Trumpet

Through all the World the Echo Bounds...

A thrice-annual periodical for singers and writers of dispersed harmony & fasola music

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From the Editors

A new year, and a new volume of *The Trumpet*; a good time to consider new things. The most delightful thing is that Rachel Wells Hall, one of the editors of the well-received SHENANDOAH HARMONY, has agreed to join the editorial board of THE TRUMPET. Her expertise, we are sure, will add to the quality of our humble periodical. Rachel has agreed to curate, starting with this issue, a column called “Old Paths,” which examines old tunes, texts, and composers that have much to teach us in the present. In this issue, Rachel presents two tunes from the recently rediscovered *Songs of Zion* (1821), by James P. Carrell. We are very pleased that Tom Malone will stay on as a “founding editor,” and the rest of the board sends congratulations to him and Johanna on the birth of their son.

You may have had the pleasure of listening to Buell Cobb tell stories of Sacred Harp and shape note worthies; if not, we wish this pleasure on you. Wade Kotter reviews Buell’s new book, *Like Cords Around My Heart: A Sacred Harp Memoir* in this issue.

And tunes – of course, we have tunes. We asked Tom and Rachel to grace this issue with their compositions, and they each have provided page-and-a-half fuges – an interesting titbit of continuity and synchronicity. We have composers who have not appeared yet in *The Trumpet*. Yotin Tiewtrakul, of Hamburg, Germany, provides us with the provocatively titled RULERS OF SODOM. Daniel Hunter’s arrangement of “a Baptist tune” he transcribed from Florida singer Tollie Lee, GOD’S UNCHANGING HAND, is, in Daniel’s words, “pretty catchy.” And Jason R. Fruit, a new singer from Illinois, gifted us with a plain tune, OLD STONE.

Perhaps the most challenging piece is Aldo Ceresa’s OUT OF THE DEEPS, a three-page minor anthem with time changes. Give this some time! Wade Kotter’s tribute to Shelbie Sheppard, MUSCADINE, is here too. Other tunes are by composers you may recognize from past issues of *The Trumpet*.

Speaking of which – send in your compositions! We are excited to share this music with singers around the world.

– The Editors ed@singthetrumpet.com

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The Story of “Big Ears” and the Cords Around His Heart

By Wade Kotter, South Ogden, Utah

Who, you might ask, is “Big Ears,” and what are those cords around his heart? Some of you might already know while others are surely scratching their heads. Well, for those of you who are scratching, part of the answer is found on p. 13 of a wonderful new book issued late last year by Outskirts Press titled *Like Cords Around My Heart: A Sacred Harp Memoir* that is sure to become a “must-read” for anyone interested in Sacred Harp. “Big Ears” is, believe it or not, none other than Buell Cobb, author of this new book, singer, performer, traveler, explorer, discoverer, promoter, organizer, facilitator, midwife (see below) and author of *The Sacred Harp: A Tradition and Its Music*, which for many singers served as their first written introduction to the world of Sacred Harp singing. Where did the name “Big Ears” come from? Buell tells us in this new book that as a youngster the adults in his family called him “Big Ears” due to his fascination with “grown-up conversation” of all sorts (p. 13). That his memoir is filled to the brim with fascinating stories drawn from his personal experience and stories related to him by others is clear evidence that the nickname “Big Ears” still fits, at least to me.

Following a helpful Introduction, which includes a glossary of Sacred Harp terms and essay-length answers to some basic questions about Sacred Harp singing, Buell launches into an account of his first memories of something called Sacred Harp singing, skillfully framed in the context of a vivid characterization of his beloved Granie Cobb and a visit to the Cullman County Convention. Next he turns to his time at Alabama College in Montevallo, Alabama where his Sacred Harp adventures began in earnest. I suspect that fellow student Mike Hinton, grandson of the renowned T. J. Denson, had little if any inkling of all that would come when he loaned Buell two studio recordings recently issued by the Sacred Harp Publishing Company. Buell describes this life-changing experience as being struck by “sustained bolt of lightning.” Within a short time, young Buell was crisscrossing Alabama and beyond to attend singings and perform at festivals, beginning what would become a life-long devotion to Sacred

Harp, the music, the tradition, and, just as important, the people. At this point, Buell interposes a brief chapter thoughtfully and convincingly comparing the lack of interest among young Southerners in Sacred Harp singing during the 1960s and 70s to the so-called “Ring of Repugnance,” the area of lush growth surrounding cow piles where cows refuse to graze.

One might think Buell would continue from there in chronological order but instead he devotes the remainder of the volume to what some insensitive critics might view as a disorganized grab bag but what, to me, is a beautifully constructed mosaic of stories, some extended and others brief, that crosscut time and space in a manner similar to the interweaving musical lines characteristic of Sacred Harp music in the “dispersed harmony” tradition. In the process, like all great storytellers, Buell weaves a richly adorned tapestry of memories at times touching, often humorous, and always, to me, fascinating. Stories that especially stand out in my mind are his vignettes about the stately life-long school teacher and devoted singer Ruth Denson Edwards (Miss Ruth as she was often called), always ready to give people the lessons they deserved; his vivid descriptions of the leading styles and other qualities of other well-known figures such as Hugh McGraw, Dewey Williams, and Japheth Jackson, as well as lesser known singers (to me at least) like Annie Jewel Casey Boyd, Roy Avery, Ed Thomas, Willie Mae Moon, George M. Mattox, and Lonnie Odem; his affectionate and touching memories of Lonnie Rogers and Amanda Denson Brady; and his often humorous but deeply appreciative reminiscences of Buford McGraw, Charlie Creel, and Tat Bailey, three of the most interesting and truly unique Sacred Harp “characters” (in the best sense of the term) of recent times.

Many other people are mentioned but space constraints preclude me from mentioning them all; the name index at the back of the book, suggested by Richard Schmeidler (who also provided Buell with a first draft of the index) is very helpful in this regard. Also fascinating are Buell’s accounts of his role as “midwife” in introducing the Sacred Harp to groups such as the Watersons from Yorkshire and his involvement in the “discovery” of “lost” Sacred Harp “tribes” such as the Lee family of Hoboken, Georgia and the African-American “Calvary Sacred Harp Singing Convention” in east-central Alabama. Throughout his narrative, Buell enriches his accounts with rare

photographs, excerpts from letters, interviews, and other primary sources, many of which have never before appeared in print.

While some reviewers and readers might reasonably disagree with a few details in the book, I have chosen to avoid this temptation, especially since Buell clearly intended this as a personal memoir and not a scholarly treatise. Motivated in part, as he indicates in the Introduction, by a desire to give an account of the people of the Sacred Harp tradition in light of questions from a reader of his first book, Buell is clearly a storyteller at heart, and a very skilled one at that. The images he creates with his words are as vivid and entertaining as I've read in any similar work and his prose flows like a peaceful river filled with magic, inevitably drawing the reader under its spell. I can hardly imagine a more delightful and attractive combination of grace, insight, tenderness, sensitivity, humility, self-deprecation, and humor, along with a healthy dose of playfulness. This book, I contend without reservation, is destined to become a classic and will certainly join Buell's *The Sacred Harp: A Tradition and Its Music* on the "must-read" list for anyone with even a passing interest in the Sacred Harp tradition. I suspect in years to come that Buell will meet people for the first time who say something like: "Your book opened a whole new world to me," the words David Lee from Hoboken spoke with respect to his other book upon meeting him for the first time (p. 164). In the years to come, Buell will probably have to ask them, "Which book?"

Let me close with one final thought. Some might wonder why I suggested writing about Buell's new book when asked to consider submitting an essay to *The Trumpet*. After all, *The Trumpet* is devoted to promoting music in the dispersed harmony tradition and there is very little in Buell's memoir specific to the music itself. My answer is simple; as Buell says on p. 2 of *Like Cords Around My Heart*, Sacred Harp singing "is today, as it was from the start, the people singing." I couldn't agree more. How can we possibly develop a complete understanding of Sacred Harp music without knowing more about the people who sing it? I believe it's the music, the words, the places, the memories, and especially the people that are the cords around Buell's heart, as they are around mine and, I suspect, the hearts of most of you who have endured this essay to its end.

Old Paths: James P. Carrell

By Rachel Wells Hall, Philadelphia, Pennsylvania

Rev. James P. Carrell (1787–1854) of Lebanon, Virginia authored two tunebooks, *Songs of Zion* (1821) and *The Virginia Harmony* (1831, with David L. Clayton). *Songs of Zion* is a 64-page collection published in the Shenandoah Valley by Ananias Davisson, compiler of *Kentucky Harmony* and arranger of 47b IDUMEA in *The Sacred Harp*. It is the earliest known example of a shape-note book consisting almost exclusively of compositions and arrangements by a single author. We now know that three pieces from *Songs of Zion* appear in *The Sacred Harp*: 131t MESSIAH, 57 CHRISTIAN SOLDIER, and 139 ELYSIAN; fifteen appear in Hauser's *Hesperian Harp* (1848).

Songs of Zion was long thought to be lost. The University of Virginia Library recently acquired the only known copy. A digital facsimile is now freely available on the library's web site. I am planning to publish a critical edition of *Songs of Zion* together with essays on Carrell's compositional style and legacy.

Carrell's ATTENTION (page 164) is one of his finest. Although its melody is firmly major, his liberal use of the minor vi chord (formed by 6-la, 1-fa, and 3-la) and the minor ii chord (2-sol, 4-fa, 6-la) gives the piece a tenderness befitting the text. Carrell delays the major IV chord (4-fa, 6-la, 1-fa) until midway through the piece. The tenor and bass employ the same notes, with both parts omitting mi and placing unusual emphasis on the 4-fa. The rests punctuating the repeated phrases in measures 7 and 8 add urgency to the last line. It is a relative of HARK! MY SOUL in Walker's *Christian Harmony* (1866).

HALLELUJAH (page 165) is a solid example of two-part writing. The lower part's melodic nature and high range are more typical of a treble than a bass. In measure 9, the bass's high note is a full octave above the tenor. Carrell adds interest to the song by varying the second part underneath the repeated phrases of the melody. I've tried HALLELUJAH with the tenors and trebles singing lead and the altos singing with the basses, though other configurations are possible. The melody is similar to John Steffey's PRINCETON (c. 1840) in *The Shenandoah Harmony* and M. L. Swan's SION'S SECURITY (1848) in *The New Harp of Columbia*, with a more distant connection to WAYFARING STRANGER.

CARKEEK. C.M.D.

A MINOR Anne Steele, 1760.

Kevin Barrans, 2013.

1. Life is a span, a fleet - ing hour; How soon the va - por flies! Death spreads his with - ring, win - try
 Man is a tend - er, tran - sient flow'r, That e'en in bloom - ing dies.

2. The once - loved form, now cold and dead, Each mourn - ful thought em - ploys; Hope looks be - yond the bounds of
 And na - ture weeps, her com - forts fled, And with - ered all her joys.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal staff. The music is in 3/2 time and A minor.

arms, And beau - ty smiles no more; Ah! where are now those ris - ing charms Which pleased our eyes be - fore?
 time, When what we now de - plore Shall rise in full, im - mor - tal prime, And bloom to fade no more.

The second system of the musical score continues the composition with four staves. It includes the continuation of the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The music is in 3/2 time and A minor.

NEW CREATION. L.M.

C MINOR Harriet Auber, 1826.

*"I have set the LORD always before me:
because he is at my right hand, I shall not be moved."*—Psalm 16:8

Thomas Malone, 2009.

Ere moun-tains rear'd their forms sub-lime, Or heav'n and earth in or - der stood;

Ere moun - tains rear'd their forms sub-lime, Or heav'n and earth in or - der stood; Be -

Be - fore the birth of

Be - fore the birth of an - cient times, Be - fore the birth of an - cient times

Be - fore the birth of an - cient times, Be - fore the birth of

fore the birth of an - cient times, Be - fore the birth of an - cient times From

an - cient times, Be - fore the birth of an - cient times From ev - er - last - ing,

NEW CREATION. Concluded.

From ev - er - last - ing, Thou art God, From ev - er - last - ing, ev - er - last - ing, Thou art God. God. God.

an - cient times From ev - er - last - ing, Thou art God, From ev - er - last - ing, Thou art God. God. God.

ev - er - last - ing, Thou art God, From ev - er - last - ing, Thou art God, From ev - er - last - ing, Thou art God. God. God.

Thou art God, From ev - er - last - ing, Thou art God, From ev - er - last - ing, ev - er - last - ing, Thou art God. God.

1 2

OLD STONE. S.M.

G MINOR Joseph Hart, 1762.

*"Whoso despiseth the word shall be destroyed;
but he that feareth the commandment shall be rewarded."*—Prov. 13:13

Jason R. Fruit, 2013.

1. Say, Chris-tian, wouldst thou thrive In know-ledge of the Lord? A - gainst no Scrip-ture ev - er strive, But trem-ble at his word.
2. Re - vere the sa - cred page; To in - jure a - ny part Be - trays, with blind and fee - ble rage, A hard and haugh-ty heart.

3. If aught there dark ap - pear, Be - wail thy want of sight; No im - per - fec - tion can be there, For all God's words are right.
4. The Scrip-tures and the Lord Bear one tre-men-dous name; The writ - ten and th'in - car-nate Word In all things are the same.

5. For Je - sus is the truth, As well as life and way; The two-edg'd sword that's in his mouth Shall all proud reas'-ners slay.
6. Why dost thou call him Lord, and what he says re - sist? The soul that stum-bles at the word Of - fend - ed is at Christ.

7. The thoughts of men are lies; The word of God is true; To bow to that is to be wise, Then hear, and fear, and do.

The composer suggests this be sung without the raised sixth. – Eds.

CHILDERS. P.M.

G MAJOR *The Christian Duty*, 1791.

"But one thing is needful: and Mary hath chosen that good part"—Luke 10:41 John Bayer and P. Dan Brittain, 1995.

1. The one thing need-full, that good part, Which Ma-ry chose with all her heart, I would pur-sue with heart and mind; And seek un-wea-ried

2. In thine own ways, O God of love, We wait the vis-its of thy grace; Our souls de-sire is to thy name, And our re-mem-brance

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is G major (one sharp) and the time signature is 2/4. The lyrics are printed below the vocal staves.

'til I find. O Lord, my God, to thee I pray, Teach me to know, and find the way, As in th'em-braces of my God, Or on my Sav-ior's breast. breast.

of thy face. O Lord, my God, to thee I pray, Teach me to know, and find the way, As in th'em-braces of my God, Or on my Sav-ior's breast. breast.

The second system of the musical score continues the composition. It features the same four-staff layout. The lyrics are printed below the vocal staves. At the end of the system, there are two first endings, labeled '1' and '2', which lead to the final cadence.

DELMENHORST. L.M.

E MINOR Isaac Watts, 1717.

Fynn Titford-Mock, 2013.

1. Why should we start and fear to die? What tim'rous worms we mor-tals are! Death is the gate to end-less
 2. O, if my Lord would come and meet, My soul should stretch her wings in haste, Fly fear-less thro' death's i-ron

1. Why should we start and fear to die? What tim'rous worms we mor-tals are! Death is the gate to endless joy,
 2. O, if my Lord would come and meet, My soul should stretch her wings in haste, Fly fear-less thro' death's i-ron gate,

Death is the gate to endless joy,
 Fly fear-less thro' death's i-ron gate,

joy, Death is the gate to end-less joy, And yet, and yet, and yet we dread to en-ter there.
 gate, Fly fear-less thro' death's i-ron gate, Nor feel, nor feel, nor feel the ter-rors as she pass'd.

gate to endless joy, Death is the gate to end-less joy, And yet, and yet, and yet we dread to en-ter there.
 thro' death's i-ron gate, Fly fear-less thro' death's i-ron gate, Nor feel, nor feel, nor feel the ter-rors as she pass'd.

Death is the gate to end-less joy, And yet, and yet, and yet we dread to en-ter there.
 Fly fear-less thro' death's i-ron gate, Nor feel, nor feel, nor feel the ter-rors as she pass'd.

IMMORTAL DOVE. L.M.

E^b MAJOR Isaac Watts, 1709.

Rachel Wells Hall, 2014.

1. De - scend from heav'n, im - mor - tal Dove, Stoop down and take us on thy wings,
 2. When shall the day, dear Lord, ap - pear, That I shall mount, to dwell a - bove,

And mount and bear us
 And stand and bow a -

1. De - scend from heav'n, im - mor - tal Dove, Stoop down and take us on thy wings, And
 2. When shall the day, dear Lord, ap - pear, That I shall mount, to dwell a - bove, And

And mount and bear us
 And stand and bow a -

And mount and bear us far a - bove The reach of these in - fe - rior things. And
 And stand and bow a - mongst them there, And view thy face, and sing thy love. And

far a - bove, us far a - bove The reach of these in - fe - rior things.
 mongst them there, a - mongst them there, And view thy face, and sing thy love.

mount and bear us far a - bove The reach of these in - fe - rior things. And
 stand and bow a - mongst them there, And view thy face, and sing thy love. And

far a - bove The reach of these in - fe - rior things.
 mongst them there, And view thy face, and sing thy love.

IMMORTAL DOVE. Concluded.

mount and bear us far a - bove, And bear us far a - bove The reach of these in - fe - rior things. things.
stand and bow a - mongst them there, And stand a-mongst them there, And view thy face, and sing thy love. love.

mount and bear, and bear us far a - bove The reach of these in - fe - rior things. things.
stand and bow and bow a-mongst them there, And view thy face, and sing thy love. love.

1 2

MUSCADINE. L.M.

E MINOR Philip Doddridge, 1735;
refrain, Wade Kotter, 2013.

In memory of Shelbie Sheppard

Wade Kotter, 2013.

Fine *D.C.*

1. Je - sus, our soul's de-light-ful choice; Yes, Lord we'll fol-low thee!
In thee be - liev-ing we re - joice; Yes, Lord we'll fol-low thee! Yet still our joy is mixed with grief, Still, Lord we'll fol-low thee!
D.C. While faith con-tends with un - be - lief. Still, Lord we'll fol-low thee!

2. Thy prom-is - es our hearts re - vive, Yes, Lord we'll fol-low thee!
And keep our faint-ing hopes a - live; Yes, Lord we'll fol-low thee! But guilt, and fears, and sor - rows rise, Still, Lord we'll fol-low thee!
D.C. And hide the prom-ise from our eyes. Still, Lord we'll fol-low thee!

3. Do thou the dy-ing spark in - flame, Yes, Lord we'll fol-low thee!
Re - veal the glo-ries of thy name; Yes, Lord we'll fol-low thee! And put all an-xious doubts to flight, Still, Lord we'll fol-low thee!
D.C. As shades dis-persed by op-'ning light. Still, Lord we'll fol-low thee!

GOD'S UNCHANGING HAND.

B^b MAJOR Mrs. J. M. Hunter, by 1927.

arranged by Daniel Hunter, 2013.

1. Through a sin - ful world I jour - ney, Dan - gers thick on ev - 'ry side, See - ing not the path be - fore me, Know - ing not what shall be - tide.

2. Oh, I need a guid - ing help - er, One who can my foes with - stand. This the prayer I lift to heav - en: Give me God's un - chang - ing hand.

3. I'm a pil - grim, I'm a strang - er In a lost and wear - y land. 'Til I reach the gates of glo - ry Give me God's un - chang - ing hand.

Give me God's un - chang - ing hand, Give me God's un - chang - ing hand. While I live and when I'm dy - ing, Give me God's un - chang - ing hand.

Give me God's un - chang - ing hand, Give me God's un - chang - ing hand. While I live and when I'm dy - ing, Give me God's un - chang - ing hand.

Give me God's un - chang - ing hand, Give me God's un - chang - ing hand. While I live and when I'm dy - ing, Give me God's un - chang - ing hand.

RULERS OF SODOM. C.M.D.

E MINOR Isaac Watts, 1707.

Yotin Tiewtrakul, 2013.

1. Hark! from the tombs a doleful sound, Mine ears, at - tend the cry; "Ye liv - ing men, come view the ground where you must short-ly lie.

2. Great God, is this our cer-tain doom? And are we still se - cure? Still walk-ing down-ward to the tomb, And yet pre-pared no more!

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The key signature is E minor (one sharp) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Prin-ces, this clay must be your bed, in spite of all your towers; the tall, the wise, the reve-rend head must lie as low as ours."

Grant us the power of quick'-ning grace, to fit our souls to fly; Then, when we drop this dy - ing flesh, we'll rise a - bove the sky.

The second system of the musical score continues the composition with three staves. It maintains the same key signature and time signature as the first system. The lyrics continue across the vocal and alto lines, with the bass line providing a steady accompaniment.

OUT OF THE DEEPS. C.M.

A MINOR Isaac Watts, 1719.

Aldo Thomas Ceresa, 2013.

The borders of des - pair, My
I sent my cries to seek thy grace,
I sent my cries to seek thy grace, My groans,
Out of the deeps of long dis - tress, The borders of des - pair,

poco rit. *a tempo*
groans, My groans to move thine ear. And thine im - par-tial hand,
My groans, My groans to move thine ear.
My groans to move thine ear. Great God, should thy se - ver - er eye,

OUT OF THE DEEPS. Continued.

Mark and re - venge in - i - qui - ty, No mor - tal flesh could stand. Mark and re - venge in - i - qui - ty, No mor - tal flesh could stand.

Mark and re - venge in - i - qui - ty, No mor - tal flesh could stand. Mark and re - venge in - i - qui - ty, No mor - tal flesh could stand.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/4. The system is divided into three measures with time signatures 6/4, 4/4, and 3/4.

soft and slow *a tempo*

But there are pardons with my God For crimes of high de - gree; To draw us near to thee.

Thy son has bought them with his blood, To draw us near to thee.

But there are pardons with my God

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The system is divided into three measures with time signatures 3/4, 4/4, and 2/4. The first measure is marked 'soft and slow' and the second measure is marked 'a tempo'.

OUT OF THE DEEPS. Concluded.

brisk

I wait for thy sal - va - tion, Lord, With strong de - sires I
 I wait for thy sal - va - tion, Lord, With strong de - sires I
 I wait for thy sal - va - tion, Lord, With strong de - sires I wait; With strong de - sires I
 I wait for thy sal - va - tion, Lord, With strong de - sires I

wait; My soul, in - vi - ted by thy word, Stands watch - ing, watch - ing at thy gate.
 wait;
 wait; My soul, in - vi - ted by thy word, Stands watch - ing, watch - ing at thy gate.
 wait;

SOUTH SECOND. L.M.

G MINOR John Hunter, 1889.

Micah Sommersmith, 2013.

1. Dear Je-sus in whose life I see All that I would but fail to be, Let thy clear Help me, op-pressed by things un-done, Let thy clear light for-ev-er shine, Help me, op-pressed by things un-done, To shame and guide this life of mine. mine. O thou whose deeds and dreams were one. one.

2. Though what I dream and what I do In my weak days are al-ways two, Let thy clear light for-ev-er shine, Help me, op-pressed by things un-done, Let thy clear light for-ev-er shine, Help me, op-pressed by things un-done, To shame and guide this life of mine. mine. O thou whose deeds and dreams were one. one.

thy me, clear light for-ev-er shine To shame and guide this life of mine. mine. op-pressed by things un-done, O thou whose deeds and dreams were one. one.

Let Help thy me, clear light for-ev-er shine To shame and guide this life of mine. mine. Help me, op-pressed by things un-done, O thou whose deeds and dreams were one. one.

thy me, clear light for-ev-er shine To shame and guide this life of mine. mine. op-pressed by things un-done, O thou whose deeds and dreams were one. one.

ATTENTION. 7s.

G MAJOR William Cowper, 1768.

James P. Carrell, 1821.

1. Hark, my soul, it is the Lord. 'Tis the Sav - ior, hear his word; Je - sus speaks, and
 2. "I de - liv - er'd thee, when bound; And when wound - ed, heal'd thy wound; Saw thee wan - d'ring,

3. "Can a wom - an's ten - der care Cease to - wards the child she bare? Yes, she may for -
 4. "Mine is a re - deem - ing love, High - er than the heights a - bove, Deep - er than the

5. "Thou shalt see my glo - ry soon, When the work of grace is done; Part - ner of my
 6. Lord, it is my chief com - plaint, That my love is weak and faint; Yet I love thee,

speaks to thee, "Say poor sin - ner, say poor sin - ner, say poor sin - ner, lov'st thou me?
 set thee right, Turn'd thy dark - ness, turn'd thy dark - ness, turn'd thy dark - ness in - to light.

get - ful be, Yet will I re-, yet will I re-, yet will I re - mem - ber thee.
 depths be - neath, Free and faith - ful, free and faith - ful, free and faith - ful, strong as death.

throne shalt be, Say, poor sin - ner, say, poor sin - ner, say, poor sin - ner, lov'st thou me?"
 and a - dore, O! for grace to, O! for grace to, O! for grace to love thee more!

HALLELUJAH. 8s & 7s.

F# MINOR Robert Robinson, 1758.

James P. Carrell, 1821.

1. Come, thou fount of ev-'ry bless - ing, Tune my heart to sing thy grace; Streams of mer - cy, nev - er ceas - ing, Call for songs of loud-est praise.

2. Teach me some me - lo-dious son - net, Sung by flam-ing tongues a-bove; Praise the mount, I'm fixed up-on it, Mount of God's re - deem-ing love.

3. Here I raise my Eb-en-e - zer; Hith-er by thy help I'm come; And I hope by thy good pleas - ure, Safe-ly to ar - rive at home.

Hal-le - lu-jah! O hal - le - lu - jah! Hal-le - lu - jah! I love the Lord; Hal - le - lu - jah! O hal - le - lu - jah! We are on our jour-ney home.

COMPANY. L.M.

E MINOR Emily Barner, 1911.

Micah John Walter, 2013.

1. A - lone with Je - sus, all is well, Be - neath his smile my soul would dwell; O Lord, how sweet to know and feel Thy love and thy e - ter - nal seal!

2. A - lone with Je - sus; to ex - press The per - fect peace we here pos - sess An an - gel's tongue might well em - ploy; A - lone with Je - sus, oh, what joy!

3. A - lone with Je - sus, hour by hour, Pre - served by his al - mighty pow'r; And when the storms of life are o'er, With him we'll dwell for - ev - er - more.

JAY STREET. 8.8.6.8.8.6.

G MAJOR in *The Christian Lyre*, 1830.

Leah Velleman, 2012.

1. Come, breth - ren dear, who know the Lord, And taste the sweet - ness of his word, In Je - sus' way go on.
Our troub - les and our tri - als here Will on - ly make us rich - er there When we ar - rive at home.

2. 'Tis there we'll reign and shout and sing And make the up - per re - gions ring, When all the saints get home.
Come on, come on my breth - ren dear, We soon shall meet each oth - er there For Je - sus bids us come.

3. "A - men! A - men!" my soul re - plies, I'm bound to meet you in the skies, When all our toils are o'er.
Now here's my heart and here's my hand, To meet you in that ho - ly land Where we shall part no more.

When we ar - rive at home, Will on - ly make us rich - er there When we ar - rive at home. home.
For Je - sus bids us come, We soon shall meet each oth - er there For Je - sus bids us come. come.
Where we shall part no more, To meet you in that ho - ly land Where we shall part no more. more.

When we ar - rive at home, When we ar - rive at home, When we ar - rive at home. home.
For Je - sus bids us come, For Je - sus bids us come, For Je - sus bids us come. come.
Where we shall part no more, Where we shall part no more, Where we shall part no more. more.

When we ar - rive at home, When we ar - rive at home, Will on - ly make us rich - er there When we ar - rive at home. home.
For Je - sus bids us come, For Je - sus bids us come, We soon shall meet each oth - er there For Je - sus bids us come. come.
Where we shall part no more, Where we shall part no more, To meet you in that ho - ly land Where we shall part no more. more.

When we ar - rive at home, When we ar - rive at home, Will on - ly make us rich - er there When we ar - rive at home. home.
For Je - sus bids us come, For Je - sus bids us come, We soon shall meet each oth - er there For Je - sus bids us come. come.
Where we shall part no more, Where we shall part no more, To meet you in that ho - ly land Where we shall part no more. more.

