

Vibber.

**H**arry Rowe Shelley

**S**acred Songs

Second Series

Angels from the Realms of Glory. (Christmas.)  
With Piano or Organ and Violin (ad lib.). Sop. or  
Ten. D<sub>7</sub>, M.=Sop. or Bar. B<sub>7</sub>

Art thou weary? Alto F

The Christ. Sop. or Ten. C, Alto or Bar. B<sub>7</sub>. (With  
Violin obbl.)  
— Bass B<sub>7</sub>. (With Piano only.)  
— Duet for Soprano and Alto (or Tenor and Bass)

How Brightly Dawns. (Christmas.) Sop. or Ten.  
F, M.=Sop. D, Bar. or Alto C

The Judgment=Day. Sop. or Ten. Dm, M.=Sop. or  
Bar. Cm, Alto or Bass, B<sub>7</sub>m

The Name of our God. (Psalm of David LXXVI.)  
Alto or Bass B<sub>7</sub>

The Redeemer. With Piano and Violin. Sop. or  
Ten. E<sub>7</sub>, Alto or Bar. C, Bass B<sub>7</sub>

Star of the Orient. (Christmas.) Sop. or Ten. E<sub>7</sub>,  
M.=Sop. or Bar. C

Victory. (Easter.) Sop. or Ten. (Orig.) D<sub>7</sub>, M.=Sop.  
or Bar. (Transp.) B<sub>7</sub>

When thy long race on earth is run. Sop. or  
Ten. B<sub>7</sub>, M.=Sop. or Bar. E<sub>7</sub>

The King of love my Shepherd is. M.=Sop.  
or Bar. D<sub>7</sub>  
→ — Duet for High and Low Voices

This composition, Price, 60 cents, in U. S. A.

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G. Schirmer, Inc., New York

King of Love my  
Shepherd is  
Duet  
Db



# The King of love my Shepherd is

Sacred Duet for High and Low Voices

Harry Rowe Shelley

Tranquillo

Organ

*p* Sw.

High Voice

Low Voice

The King of love my Shep - herd is, Whose

good - ness fail - eth nev - er; I no - thing lack if

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Where  
I am His, And He is— mine for ev - er. Where

streams of liv - ing wa - ter flow, my ran - som'd soul He  
streams of liv - ing wa - ter flow, my ran - som'd soul He

lead-eth, And where the ver-dant pas - tures grow, with food ce-les - tial  
lead-eth, And where the ver-dant pas - tures grow, with food ce-les - tial



*mf*

feed-eth. Per - verse and fool - ish, oft I stray'd, But yet in love He

*mf*

feed-eth. Per - verse and fool - ish, oft I stray'd, But yet in love He

Ch.

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and includes a 'Ch.' marking. The music is in a key with three flats and a 7/8 time signature. The dynamic marking is *mf* (mezzo-forte).

sought me, And on His shoul-der gen - tly laid, And home re - joic - ing

*cresc.* *rall.*

sought me, And on His shoul-der gen - tly laid, And home re - joic - ing

*cresc.* *rall.*

The second system continues the vocal and piano parts. It features two vocal staves with lyrics and a piano accompaniment in a grand staff. The dynamic markings *cresc.* (crescendo) and *rall.* (rallentando) are placed above and below the vocal staves respectively. The piano accompaniment also reflects these changes in dynamics and tempo.

*a tempo* *f*

brought me. Per - verse and fool - ish oft I stray'd, But yet in love He

*a tempo* *f*

brought me. Per - verse and fool - ish oft I stray'd, But yet in love He

*a tempo* Gt. *f*

The third system features two vocal staves and a piano accompaniment. The vocal staves have lyrics and dynamic markings *a tempo* and *f* (forte). The piano accompaniment includes a 'Gt.' (Guitar) marking and dynamic markings *a tempo* and *f*. The music continues in the same key and time signature as the previous systems.



sought me, And on His shoul - der gen - tly laid, And home re - joic - ing

sought me, And on His shoul - der gen - tly laid, And home re - joic - ing

brought me.

brought me.

*p*

In

*p* Sw.

*p*.

death's dark vail I fear no ill, With Thee, — dear Lord, be - side me; Thy

Ch.



rod and staff my com - fort still, Thy Cross be - fore to

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of two flats (B-flat and E-flat). It begins with a whole rest followed by a melodic line. The lyrics are "rod and staff my com - fort still, Thy Cross be - fore to". The middle staff is a vocal line in the same key signature, with lyrics "rod and staff my com - fort still, Thy Cross be - fore to". The bottom staff is a piano accompaniment in G major, featuring a flowing eighth-note melody in the right hand and a bass line in the left hand. A dynamic marking of *p* is present below the piano staff.

Thou spread'st a ta - ble in my sight, Thy unc - tion grace be -  
guide me. Thou spread'st a ta - ble in my sight, Thy unc - tion grace be -

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of two flats. It begins with a whole rest followed by a melodic line. The lyrics are "Thou spread'st a ta - ble in my sight, Thy unc - tion grace be -". The middle staff is a vocal line in the same key signature, with lyrics "guide me. Thou spread'st a ta - ble in my sight, Thy unc - tion grace be -". The bottom staff is a piano accompaniment in G major, featuring a flowing eighth-note melody in the right hand and a bass line in the left hand. A dynamic marking of *p* is present above the piano staff.

stow - eth, And O, the trans - port of de - light  
stow - eth, And O, the trans - port of de - light

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of two flats. It begins with a melodic line. The lyrics are "stow - eth, And O, the trans - port of de - light". The middle staff is a vocal line in the same key signature, with lyrics "stow - eth, And O, the trans - port of de - light". The bottom staff is a piano accompaniment in G major, featuring a flowing eighth-note melody in the right hand and a bass line in the left hand. A dynamic marking of *p* is present below the piano staff.



*mf*

With which my cup o'er-flow - eth. And so, through all the

*mf*

With which my cup o'er-flow - eth. And so, through all the

*tr*

*r.h.*

*l.h.*

*cresc.*

length of days, Thy good-ness fail - eth nev - er; Good Shep - herd, may I

*cresc.*

length of days, Thy good-ness fail - eth nev - er; Good Shep - herd, may I

*cresc.*

*rall.* *a tempo* *f*

sing Thy praise With - in Thy house for ev - er! And so through all the

*rall.* *a tempo* *f*

sing Thy praise With - in Thy house for ev - er! And so through all the

*a tempo*

*rall.* *Gt.* *f*



length of days, Thy good - ness fail - eth nev - er; Good  
 length of days, Thy good - ness fail - eth nev - er; Good

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "length of days, Thy good - ness fail - eth nev - er; Good". The piano accompaniment features a series of chords and a melodic line in the right hand, with a long note in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Shep - herd, may I sing Thy praise With - in Thy house for  
 Shep - herd, may I sing Thy praise With - in Thy house for

*accel.* *ff.* *rit.*  
*accel.* *ff.* *rit.*

*cresc. ed accel.* *ff.* *rit.*

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "Shep - herd, may I sing Thy praise With - in Thy house for". The piano accompaniment includes dynamic markings: *accel.*, *ff.*, and *rit.* in the vocal staves, and *cresc. ed accel.*, *ff.*, and *rit.* in the piano part. The piano part features a complex chordal texture with some chromaticism.

ev - er! A - men.  
 ev - er! A - men.

*a tempo*  
*a tempo*  
*a tempo*

The third system of the musical score concludes the piece. The vocal staves have lyrics: "ev - er! A - men.". The piano accompaniment features a final chordal structure with a long note in the left hand. The tempo marking *a tempo* is repeated above each staff. The piece ends with a double bar line.



# Harry Rowe Shelley

## Sacred Songs

### First Series

**A** Light streams downward from the Sky. Sop. or Ten. D<sub>h</sub>, M.=Sop. or Bar. B<sub>h</sub>,

**Abide with me.** Sop. or Ten. E, M.=Sop. or Bar. C, Alto or Bass B<sub>h</sub>,

**Alleluia! Christ is risen! (Easter.)** Sop. or Ten. E<sub>h</sub>, M.=Sop. D, Bar. C, Alto or Bass B<sub>h</sub>,  
— The same with Piano, Organ and Violin ad lib.

**Christmas.** Sop. or Ten. D, M.=Sop. C, Bar. B<sub>h</sub>, Alto or Bass A,  
— The same with Piano, Organ and Violin ad lib.

**Easter. ("As Sleep takes Flight.")** Sop. or Ten. E<sub>h</sub>, M.=Sop. or Bar. C,  
— The same with Piano, Organ and Violin ad lib.

**Every flower that blossoms. (Easter.)** Sop. B<sub>h</sub>, Alto F,

**Good Friday.** Sop. or Ten. E<sub>m</sub>, M.=Sop. or Bar. C<sub>m</sub>,

**Holy Ghost, the Infinite.** Sop. or Ten. D, M.=Sop. or Bar. A,

**Mortals awake! (Christmas.)** Sop. or Ten. D<sub>h</sub>, M.=Sop. B<sub>h</sub>, Alto or Bar. G,

**O'er the Hills of Bethlehem. (Christmas.)** Sop. E<sub>h</sub>, Alto B<sub>h</sub>.

**The Holy Child. With Piano and Violin.** Sop. or Ten. G, M.=Sop. F, Bar. or Alto D. Bass C,

**The Nativity. (Christmas.)** Sop. or Ten. E<sub>h</sub>, M.=Sop. or Bar. C, Alto or Bass A,  
— The same with Piano, Organ and Violin ad lib.

**The Resurrection.** Sop. or Ten. E<sub>h</sub>, M.=Sop. or Bar. C, Alto or Bass B<sub>h</sub>,  
— The same with Piano and Violin

**The Vesper Hour.** Sop. or Ten. F, M.=Sop. or Bar. D,  
— The same with Piano and Violin

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