

CHOICE SACRED SONGS

BY Famous Composers

	Net
Sartlett, J. C. If I Should Sleep. High Voice, G. Medium Voice, Eb. Low Voice, D ^b	60
The Gleaners. Medium Voice, E. Low Voice, D ^b	60
Bergé, Irenée. Strong Son of God. High Voice, D ^b	50
Bissell, Simeon. The Minster Choir. High Voice, F	60
Bliss, Paul. The Gates of God. High Voice, F. Low Voice, C	50
Broome, Edward. If we Believed. High Voice, D ^b	40
Land of Rest. High Voice, Eb	60
Browne, J. Lewis. Evermore and Evermore. High Voice, B ^b . Low Voice, F	75
O Gracious God. Medium Voice, G. Low Voice, Eb	50
O Paradise. High Voice, A ^b . Medium Voice, F. Low Voice, D	60
Buck, Dudley. My Redeemer and my Lord. High Voice, Eb. Low Voice, C	75
Chadwick, George W. Faith. Medium Voice, Dm. Low Voice, Cm	50
The Good Samaritan. Medium Voice, Em. Low Voice, Dm	75
Chapman, George. Help me O Lord. High Voice, A ^b	50
The Lord is my Shepherd. Medium Voice, C	50
Clifford, Frederic H. A Song of Triumph. High Voice, D. Low Voice, B ^b	60
Comstock, Oscar F. Incline Your Ear. Baritone, E ^b	40
Custance, Arthur F. Forever with the Lord. Medium Voice, F. Low Voice, C	60
de Koven, Reginald. Recessional. High Voice, F. Low Voice, D ^b	60
Gaul, Harvey B. God that Madeth Earth and Heaven. High Voice, Eb	75
Gray, Hamilton. Dawn of Redemption. High Voice, G. Low Voice, D	50
He shall give His Angels Charge. High Voice, F. Low Voice, D	75
Hammond, William G. Behold the Master. High Voice, F. Low Voice, D ^b	60
Father in Thy Mysterious Presence Kneeling High Voice, F. Low Voice, D ^b	60
Hail Sacred Day of Earthly Rest. High Voice, E ^b . Low Voice, C	60
O Lord, Thy Boundless Love to Me. High Voice, F. Low Voice, D ^b	60
O Master, let me Walk with Thee. High Voice, F. Low Voice, Eb	60
Shadows of the Evening Hour. High Voice, F. Low Voice, C	60
The New Jerusalem. High Voice, D. Low Voice, B ^b	75
Thy Life was Given for Me. High Voice, D ^b . Low Voice, B ^b	60
We Would see Jesus. High Voice, F. Low Voice, D ^b	60
Hawley, C. B. Come Holy Spirit. High Voice, A. Low Voice, F	60
Just as I am. High Voice, Eb. Low Voice, C	60
Lead Kindly Light. High Voice, F. Low Voice, D	60
Life and Light. High Voice, G. Medium Voice, E. Low Voice, D	60
Still, still with Thee. High Voice, G. Low Voice, Eb	60
The Eternal Goodness. High Voice, F. Low Voice C	60
Hawthorne, Seymour. Abide with Me. High Voice, C. Low Voice, A ^b	60
Sun of my Soul. High Voice, D. Low Voice, B ^b	60
Lambord, Benj. Oh Gracious God. Medium Voice, E ^b	50
The King of Love. Medium Voice, B ^b	50
Macfarlane, Will C. He Leadeth Me. High Voice, Eb. Low Voice, B ^b	60
Marzo, Eduardo. Fading, still Fading. High Voice, B ^b m. Low Voice, Gm	75
Heavenly Hope. High Voice, Eb. Low Voice, B ^b	60
King of Love. High Voice, G. Low Voice, Eb	60
Lead Kindly Light. High Voice, F. Low Voice, D	60
Nevin, George B. At the Cross. High Voice, Dm. Medium Voice, Cm	60
Everlasting Hills. High Voice, A. Low Voice, F	60
O Love Divine. High Voice, D ^b . Low Voice, A	60
Pascal, Julian. God's Love Divine. High Voice, D ^b	60
Roberts, J. E. O Ye that Love the Lord. High Voice	50
Smith, David S. Still, still with Thee. High Voice, E	50
Speaks, Oley. By the Waters of Babylon. Low Voice, Dm	60
Heaven is my Home. High Voice, C. Low Voice, A ^b	60
Thy Will be Done. High Voice, B ^b . Low Voice, F	60
Spross, Charles Gilbert. I do not ask O Lord. High Voice, A ^b . Low Voice, E ^b	60
O Great and Glorious Vision. High Voice, F. Low Voice, C	60
Strickland, Lily T. Hear us O Father. High Voice, Eb. Low Voice, C	60
Ye who are Oppressed. High Voice, D. Low Voice, B ^b	60
Hobey, Charles. Crossing the Bar. High Voice, C. Low Voice, A ^b	60

(Prices apply to U. S. A.)

HUMPHREY'S MUSIC CO.

130 RING AVE.

LONG BEACH, CALIF.

122
P-201
Redec
W

T
W

The
Church Company
CINCINNATI,
NEW YORK,
LONDON.

I do not ask, O Lord

Verse by
Adelaide A. Proctor

Music by
Charles Gilbert Spross

The John Church Co.
Cincinnati New York London

SOLO—Two Keys
A Flat (e to a) E Flat (b to e)
Price, 50 cents net

I do not ask, O Lord, that life may be
A pleasant road;
I do not ask that thou wouldest take from me
Aught of its load.

I do not ask that flowers should always spring
Beneath my feet:
I know too well the poison and the sting
Of things too sweet.

For one thing only, Lord, dear Lord, I plead:
Lead me aright,
Though strength should falter and though heart should bleed,
Through peace to light.

I do not ask, O Lord, that thou shouldst shed
Full radiance here;
Give but a ray of peace, that I may tread
Without a fear.

I do not ask my cross to understand,
My way to see;
Better in darkness just to feel Thy hand,
And follow thee.

Joy is like restless day, but peace divine
Like quiet night,
Lead me, O Lord, till perfect day shall shine,
Through peace to light.

—*Adelaide A. Proctor.*

The musical score consists of three staves. The top staff is for the solo voice, starting with a dynamic of *p*. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The vocal line begins with a rest, followed by a melodic line that includes eighth and sixteenth note patterns. The lyrics "do not ask, O Lord, that life may be a pleasant" are written above the vocal staff. The piano parts provide harmonic support with chords and rhythmic patterns.

Copyright MCMIII by The John Church Company. International Copyright.

My Redeemer and my Lord.

From the "Golden Legend," Scene V. Elsie's Chamber. Night. Elsie praying.

(Low Voice.)

Poem by H. W. LONGFELLOW.

Music by DUDLEY BUCK.

Andante espressivo.



Copyright MDCCCC by The John Church Company. International Copyright.

Entered according to act of the Parliament of Canada in the year MDCCCC
by The John Church Company in the Department of Agriculture.

deem - - - er, my Re - deem - - - er and my

8va ad lib.

Lord, I be - seech Thee, I en - treat Thee,

Guide me in each act and word, That here - aft - - -

er, that here - aft - - - er I may meet Thee,

dim.

Watch - ing, wait - ing, hop - ing, yearn -
 ing, with my lamp well - trimm'd, well-trimm'd and burn -
 ing.
p colla voce.

un poco più mosso.

In - ter - ced - - ing with these bleed - - ing wounds, these

un poco più mosso.

p

bleed - ing wounds up-on Thy hands and side, For all who have lived and

R.H. L.H.

err - - ed, Thou hast suf - fer'd, Thou hast died, Thou hast

suf - fer'd, Thou hast died. Scourged, and mocked, and

f *poco accel.*

accel.

poco rall.

cru - ci - fied, — And in the grave hast Thou been bur - ied!

f *p* *pizz.* *pp* *molto rit.* *p*

rall.

Tempo I.*mezza voce.*

If my fee - ble prayer can reach Thee, O my

sempr. tranquillo.

p sempr. ped. *p* *p* *p* *p*

cresc.

Sav - - ior, I be - seech Thee, I be - seech Thee,

cresc.

p *p* *p* *p*

E - ven as Thou hast died for me, More sin - cere - ly, more sin -

p *p*

cere - ly, Let me fol - - - low, let me
 fol - - - low where Thou lead - est, Let me, bleed-ing as Thou
 bleed - - - est, Die, if dy-ing I may give Life to
 one who asks to live, And more near -

cresc.

ly, dy - ing thus re-sem-ble Thee! More

near - ly, more near - ly, more near - ly, dy - - -

- ing thus re - sem - ble Thee, re - sem - ble Thee!

riten.

p

The Most Famous Groupings of Distinguished Song Collections Ever Published

An Authenticated Record Discloses a Sale of Four Hundred and Fifty Thousand Copies—450,000
EACH INDIVIDUAL VOLUME DISCRIMINATELY EDITED FOR
AN ESPECIAL PURPOSE AND FOR A PARTICULAR VOICE

FAMOUS SONGS. Edited by H. E. Krehbiel.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

The best songs of Bach, Beethoven, Becker, Bohm, Brahms, Chopin, Dvorak, Fesca, Franz, Godard, Gounod, Grieg, Haydn, Hoffmann, Holmes, Jensen, Liszt, Loewe, Massenet, Mendelssohn, Mozart, Pergolesi, Purcell, Raff, Rubinstein, Saint-Saens, Schubert, Schumann, Scarlatti, Sinding, Spohr, Sullivan, Taubert, Tschaikowsky, Thomas, Tosti, Wagner, Weber and others, are represented, together with the favorite folk-songs of the various nations.

OPERA SONGS.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

These four books comprise classified groups of the best known arias, scenas, canzonettas, etc., from the standard operas. The numbers contained in each volume have been selected with the idea of furnishing each of the four voices with a versatility of material and for all practical purposes the songs are set down in their original keys.

SONG CLASSICS. Edited by Horatio Parker.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

These collections of the most notable lyrics in German, Italian and French have been prepared to meet the needs of our large and ever increasing class of earnest aspirants to true artistry. The songs are presented always with the original text in order that their full flavor and significance may be preserved, and because a poem which does not suffer by translation is a thing hardly conceivable.

GEMS OF ANTIQUITY. Edited by Dr. Otto Neitzel.

One Volume.

This anthology of song, collected and edited by one of the greatest scholars of music of modern times, presents a work of unusual interest to voice teachers, singers and music students generally; in contrast to the ephemeral character of the average anthology. The amount of material used and the carefulness of the research indicated by the selections, mark this volume as one of essential value to all who are really interested in the "Art of Song."

FOLK SONGS OF MANY NATIONS.

Collected and edited with preface and annotations by Louis C. Elson.

The volume contains a dissertation upon the influence of folk-songs upon classical music and annotations on the various songs. These annotations are graphic in narrative and are peculiarly felicitous in the skill with which they depict the genesis of each particular song.

SACRED SONGS. Edited by W. J. Henderson.

Four Volumes. One each for Soprano—Alto—Tenor—Bass.

The group of songs contained in this set is the greatest contribution yet made to collective sacred songs, and cannot fail to make a very powerful appeal to the interests of all singers.

Mr. Henderson has here collected the very best of sacred song literature produced during a period covering two hundred years—from Bach to Cowen.

ORATORIO SONGS.

Standard Oratorio Songs in their original keys, with the accompanying Recitatives.
Four Volumes. One each for Soprano—Alto—Tenor—Bass.

The series is a grand ensemble of the best Oratoric Songs of the greatest masters from Johann Sebastian Bach to Sir Arthur Sullivan.

The contents of these admirable volumes is so widely recognized as the highest type of pure music that further description is unnecessary and praise superfluous.

SACRED DUETS. Edited by William Shakespeare.

Two Volumes. One for two high voices.

One for one high and one low voice.

Recognizing the demand for collated material for two-part singing in the service of the Church, the editor of these volumes, mindful of the fact that the efficiency of good music is not caused by its novelty, has here compiled standard duets from many sources and from all eras of music. The volume for two high voices is suitable for two sopranos, two tenors or soprano and tenor; the volume for one high and one low voice is practicable for soprano and alto, for tenor and alto or for soprano and baritone.

Each Volume Beautifully Printed and Bound in Heavy Paper	PRICE \$1.50
Each Volume Handsomely Bound in Cloth, Gilt	PRICE \$3.00