

# HYMN ARRANGEMENTS FOR THE LDS CHOIR

## VOLUME 1

Full Score

*Arranged by Linda Chapman  
and Bonnie Heidenreich*

### CONTENTS

Abide With Me.....	1
Abide With Me (flute or violin obbligato).....	7
Master the Tempest Is Raging.....	8
Press Forward, Saints.....	16
Come, Follow Me .....	20
Sweet Is the Work .....	25
Search, Ponder and Pray .....	30
A Poor Wayfaring Man of Grief.....	34
A Poor Wayfaring Man of Grief (Narration).....	40

Copyright © 1994 by Chapel Music  
191 N. Acacia Dr., Gilbert, AZ 85233 520-885-5447  
Making copies for non-commercial use is permitted.

All Rights Reserved

This and other Chapel Music sheet music may be downloaded free at  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)

# ABIDE WITH ME

Henry F. Lyte

SATB with Opt. Flute/Violin

William H. Monk  
Arr. by Linda Chapman and  
Bonnie Heidenreich

*Gently* ♩ = 88

Opt. Flute/Violin *mp*

Piano *mp*

5 *mp*

5 SA

A - bide with me, fast falls the e - ven - tide;

5 *mp*

TB *mp*

The dark - ness deep - ens. Lord, with me a - bide!

*mp*

Also available as a "Vocal Score"

Copyright © 1994 by Chapel Music  
191 N. Acacia Dr., Gilbert, AZ 85233 520-885-5447  
Making copies for non-commercial use is permitted.  
All Rights Reserved  
This and other Chapel Music sheet music may be downloaded free at  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)

13 *mf*

When oth - er help - ers fail and com - forts flee,

*mf*

13 *mf*

*mp*

Help of the help - less, oh, a - bide with me!

*mp*

*mp*

24 *mf*

24 *mf*

Swift to its

*mf*

24 *mf*

close ebbs out life's lit - tle day. Earth's joys grow

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). The lyrics are: "close ebbs out life's lit - tle day. Earth's joys grow". The middle staff is a piano accompaniment with a treble and bass clef. The bottom staff is a keyboard accompaniment with a treble and bass clef.

dim; its glo - ries pass a - way. Change and de -

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 (B-flat and E-flat). The lyrics are: "dim; its glo - ries pass a - way. Change and de -". The middle staff is a piano accompaniment with a treble and bass clef. The bottom staff is a keyboard accompaniment with a treble and bass clef. There are three boxed numbers "32" indicating measure numbers: one above the vocal staff at the end of the first measure, one above the piano staff at the end of the second measure, and one above the keyboard staff at the end of the third measure.

mp

cay in all a - round I see. O thou who

mp

mp

This system contains three staves. The top staff is a vocal line in G-flat major (three flats) with lyrics: "cay in all a - round I see. O thou who". The middle staff is a piano accompaniment for the vocal line, with lyrics: "cay in all a - round I see. O thou who". The bottom staff is a separate piano part. Dynamics include *mp* (mezzo-piano) and a crescendo hairpin.

chang - est — not, a - bide with me!

This system continues the musical score with three staves. The top staff is the vocal line with lyrics: "chang - est — not, a - bide with me!". The middle staff is the piano accompaniment for the vocal line with lyrics: "chang - est — not, a - bide with me!". The bottom staff is the separate piano part. Dynamics include *mp* and a crescendo hairpin.

*cresc.* 43

*f* 43 *f*

I need thy pres - ence

*cresc.* 43 *f*

ev - ry pass - ing hour. What but thy grace can foil the tempt - er's

51 *Broaden*

pow'r? Who, like thy - self, my guide and stay can

51 *Broaden*

be? Thru cloud and sun - shine, Lord, a - bide with

*mp* *rit.* *mp* *rit.*

This system contains the first two systems of a musical score. The top system includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a fermata over the word 'be?' and continues with 'Thru cloud and sun - shine, Lord, a - bide with'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* and *rit.* markings.

me! A - bide with me.

*a tempo* *p rit.* *dimin.* *pp*

*a tempo* *p rit.* *dimin.* *pp*

*a tempo* *p rit.* *dimin.* *pp*

This system contains the second two systems of the musical score. The vocal line continues with 'me! A - bide with me.' and includes a fermata over the final 'me.'. The piano accompaniment continues with the same melodic and bass lines. Dynamics include *a tempo*, *p rit.*, *dimin.*, and *pp* markings.

# ABIDE WITH ME

Flute or Violin\*

Henry F. Lyte

William H. Monk  
Arr. by Linda Chapman and  
Bonnie Heidenreich

*Gently* ♩ = 88

*mp*

5 *mp*

20

*mf*

32

*mp*

*cresc.*

15

58 *p rit.* *dimin.* *pp*

\*from "Hymn Arrangements  
for the LDS Choir" Volume I

Copyright © 1994 by Chapel Music  
191 N. Acacia Dr., Gilbert, AZ 85233 520-885-5447  
Making copies for non-commercial use is permitted.

All Rights Reserved

This and other Chapel Music sheet music may be downloaded free at  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)



# MASTER. THE TEMPEST IS RAGING

SATB

Mary Ann Baker

H. R. Palmer  
 Arr. by Linda Chapman and  
 Bonnie Heidenreich

*Fervently* ♩ = 60

**SA**  
 Mas - ter. \_\_\_\_\_  
 Mas - ter! \_\_\_\_\_

**TB**

**Piano**  
 Mas - ter. \_\_\_\_\_  
 Mas - ter! \_\_\_\_\_  
 Mas - ter, the tem - pest is rag - ing! \_\_\_\_\_  
 Mas - ter, no shel - ter or help is nigh. \_\_\_\_\_  
 sky is o'er - shad - owed with black - ness.

Also available as a "Vocal Score"

Copyright © 1994 by Chapel Music  
 191 N. Acacia Dr., Gilbert, AZ 85233 520-885-5447  
 Making copies for non-commercial use is permitted.  
 All Rights Reserved

This and other Chapel Music sheet music may be downloaded free at  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)

20 *mf* *cresc.*

Car-est thou not that we per - ish? How canst thou lie a - sleep When each

*cresc.*

Car- est thou not?

20 *mf* *cresc.*

*rit. e dim.* *a tempo*

mo-ment so mad-ly is threat-'ning A grave in the an-gry deep?

*rit. e dim.* *a tempo*

*rit. e dim.* *a tempo* *rit.*

33 = 50 Sorrowfully

*mp*

Mas-ter, with an-guish of spir - it I

33 *mp* *mp*

bow in my grief to - day. The depths of my sad heart are trou - bled. Oh,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a bass clef. The lyrics are: "bow in my grief to - day. The depths of my sad heart are trou - bled. Oh,"

41 *piu mosso*  
wak - en and save, I pray! Tor - rents of sin and of an - guish

The second system of the musical score continues the vocal line and piano accompaniment. It begins with a measure rest marked with the number 41. The tempo marking *piu mosso* is placed above the vocal line. The lyrics are: "wak - en and save, I pray! Tor - rents of sin and of an - guish".

*rit. e dim.* Sweep o'er my sink - ing soul, And I per - ish! I per - ish! dear Mas - ter. Oh,

The third system of the musical score continues the vocal line and piano accompaniment. It begins with a measure rest marked with the number 41. The tempo marking *rit. e dim.* is placed above the vocal line, and *Slower* is placed above the piano accompaniment. The lyrics are: "Sweep o'er my sink - ing soul, And I per - ish! I per - ish! dear Mas - ter. Oh,"

49 *p* Slightly Faster ♩ = 60

has - ten and take con - trol! The winds and the waves shall o - bey thy will:

*dimin.* *dimin.* *p*

49

Peace, be still. Wheth-er the wrath of the storm-tossed sea Or de-mons or men or what-

*mp cresc. poco a poco* *mp cresc. poco a poco*

ev - er it be, No wa - ters can swal - low the ship where lies The Mas - ter of o - cean and

*f* *ff* *f* *ff*

*rit.* *mf* 61 *dolce* *mp*

earth and skies. They all shall sweet - ly o - bey thy will: Peace, be still;

*rit.* *mf* *mp*

*rit.* *mf dolce* *mp*

*p* *mf* *dimin.* *p* *rit.*

peace, be still. They all shall sweet - ly o - bey thy will: Peace, — peace, — be still.

*p* *mf* *dimin.* *p* *rit.*

*p* *mf* *dimin.* *p* *rit.*

*Gently* 73 *mf*

Mas - ter, the ter - ror is o - ver. The el - e - ments sweet - ly

*Gently* *a tempo* *mf*

rest. Earth's sun in the calm lake is mir - rored, And hea - ven's with - in my

The first system of the musical score consists of two systems of staves. The top system contains the vocal line with lyrics: "rest. Earth's sun in the calm lake is mir - rored, And hea - ven's with - in my". The bottom system contains the piano accompaniment, which includes a treble clef staff with chords and a bass clef staff with a steady accompaniment pattern.

81 *mp* *piu mosso cresc.* *mf*  
 breast. Lin - ger, O bless - ed Re - deem - er! Leave me a - lone no

81 *mp* *piu mosso cresc.* *mf*

The second system of the musical score consists of two systems of staves. The top system contains the vocal line with lyrics: "breast. Lin - ger, O bless - ed Re - deem - er! Leave me a - lone no". The bottom system contains the piano accompaniment. A box containing the number "81" is placed above the first measure of the piano part. The piano part includes a treble clef staff with chords and a bass clef staff with a melodic line. Dynamics markings include *mp*, *piu mosso cresc.*, and *mf*.

more, And with joy I shall make the blest har - bor And rest on the bliss - ful

*dimin.*

*dimin.*

The third system of the musical score consists of two systems of staves. The top system contains the vocal line with lyrics: "more, And with joy I shall make the blest har - bor And rest on the bliss - ful". The bottom system contains the piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a melodic line. Dynamics markings include *dimin.* in both the vocal and piano parts.

89 *mp* *p*

shore. The winds and the waves shall o - bey thy will: Peace, be still.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a measure of rest, followed by the lyrics 'shore. The winds and the waves shall o - bey thy will: Peace, be still.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *mp* and *p*. A box containing the number '89' is placed above the first measure of the piano accompaniment.

*agitato* *cresc.* *mf*

Wheth - er the wrath of the storm - tossed sea Or de - mons or men or what - ev - er it be, No

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Wheth - er the wrath of the storm - tossed sea Or de - mons or men or what - ev - er it be, No'. The piano accompaniment becomes more rhythmic and intense, marked with *agitato* and *cresc.*. Dynamic markings include *mf*. The piano part features a driving eighth-note accompaniment in the right hand and a bass line with some chromatic movement in the left hand.

*f* *ff* *f*

wa - ters can swal - low the ship where lies The Mas - ter of o - cean and earth and skies. They

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'wa - ters can swal - low the ship where lies The Mas - ter of o - cean and earth and skies. They'. The piano accompaniment reaches a high level of intensity, marked with *f* and *ff*. The piano part features a powerful eighth-note accompaniment in the right hand and a bass line with some chromatic movement in the left hand.

101

*mf* *mp*

all shall sweet-ly o-bey thy will: Peace, be still; peace, be still. They

*mf* *mp*

*f* *mf* *mp*

*mf* *mp* *rit. e dim.*

all *mf* shall sweet-ly o-bey thy will: Peace, — peace, — be still. —

*mp* *rit. e dim.*

*mf* *mp* *rit. e dim.* *a tempo*

110 *p* *pp*

Mas-ter. Mas-ter. Mas-ter.

*p* *pp*

Peace. Peace. Peace, be still.

110

*p* *pp* *rit.*



# PRESS FORWARD, SAINTS

SATB Full Score

Marvin K. Gardner

Vanja Y. Watkins  
arr. by Linda Chapman and  
Bonnie Heidenreich

*Resolutely* ♩ = 110

Piano or Organ

SA 5

TB

5

13

13

Press — for- ward, Saints, with stead- fast faith in Christ, With hope's — bright —  
flame a - light in heart — and — mind, — With — love of God — and

Used by permission of Marvin K. Gardner and Vanja Y. Watkins

Copyright © 1994 by Chapel Music  
191 N. Acacia Dr., Gilbert, AZ 85233 520-885-5447  
Making copies for non-commercial use is permitted.

All Rights Reserved

This and other Chapel Music sheet music may be downloaded free at  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)

love of all man kind. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

ia! Press forward, feast - ing on the word of —  
Press for - ward, on the word of —  
feast - ing on the word of

Christ. Re - ceiv - ing, re - joic - ing, prais - ing his great might. —  
Christ. Re - ceive his name, re - joic - ing in his might. Come un - to

35

Come un - to God's own light. Al - le - lu - ia! Al - le - lu -  
God; find ev - er - last - ing light.

35

ia! Al - le - lu - ia!

42

42

Press on, en - dur - ing in the ways of Christ. His love pro -

50

claim thru days of mor - tal strife. Thus saith our God; "Ye

50

54

have e - ter - nal — life!" Al - le - lu - ia! Al - le - lu -

54

*mf*

ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

*mf*

*mf*

# COME, FOLLOW ME

SATB Full Score

John Nicholson

Samuel McBurney  
Arr. by Linda Chapman and  
Bonnie Heidenreich

*Gently* ♩ = 100

Piano *mf*

SA 7

*mf*

"Come, fol- low me," the Sav\_ ior said. Then let us in his foot\_ steps tread,

TB

7

15

For thus a - lone can we\_ be one With God's own loved, be - got - ten

15

Also available as a "Vocal Score"

Copyright © 1994 by Chapel Music  
191 N. Acacia Dr., Gilbert, AZ 85233 520-885-5447  
Making copies for non-commercial use is permitted.  
All Rights Reserved

This and other Chapel Music sheet music may be downloaded free at  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)

23 *mp* Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Son. Is it e - nough a - lone — to know That we must fol - low him — be -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a measure rest, followed by the lyrics 'Is it enough alone to know that we must follow him'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

23

The piano accompaniment for the first system continues with the same rhythmic and harmonic structure as the vocal line, providing a steady accompaniment.

31 Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

low, While trav - ling thru this vale — of tears? No, this ex - tends to

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'low, While traveling thru this vale of tears? No, this extends to'. The piano accompaniment maintains its accompaniment role.

31

The piano accompaniment for the second system continues with the same accompaniment, supporting the vocal line.

42

ho - lier spheres. So trust - ing my all to thy

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'holier spheres. So trusting my all to thy'. The piano accompaniment continues with its accompaniment.

42 *molto cresc.* *f*

The piano accompaniment for the third system concludes with a dynamic marking of *molto cresc.* and *f*, indicating a strong crescendo and fortissimo ending.

ten - der care, And know - ing thou lov - est me, I'll do thy

*rit.* will with a heart sin - cere: I'll be what you want me to be. *a tempo*

*rit.* *a tempo*

**58** *mp* I'll go where you want me to go, dear Lord, I'll fol - low thee. *mf* I'll go where you want me to go, dear Lord, O - ver moun - tain or

**58**

66 *cresc.*

I'll fol - low, fol low thee. I'll say what you want me to say, — dear

plain — sea;

66 *cresc.*

The first system of the musical score consists of two systems of staves. The top system contains a vocal line with lyrics and a piano accompaniment line. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "I'll fol - low, fol low thee. I'll say what you want me to say, — dear plain — sea;". The piano accompaniment is in the bass clef. The second system of the first system continues the piano accompaniment. A box with the number "66" is placed above the vocal line. The word "cresc." is written above the piano accompaniment line.

*dimin.*

Lord; I'll be what you want me to be. —

*dimin.*

*dimin.*

The second system of the musical score consists of two systems of staves. The top system contains a vocal line with lyrics and a piano accompaniment line. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "Lord; I'll be what you want me to be. —". The piano accompaniment is in the bass clef. The second system of the second system continues the piano accompaniment. The word "dimin." is written above the vocal line. The word "dimin." is written below the piano accompaniment line.

*f*

We must the on - ward path — pur - sue

*f*

*rit.*

*f*

The third system of the musical score consists of two systems of staves. The top system contains a vocal line with lyrics and a piano accompaniment line. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "We must the on - ward path — pur - sue". The piano accompaniment is in the bass clef. The second system of the third system continues the piano accompaniment. The word "f" is written above the vocal line. The word "f" is written below the piano accompaniment line. The word "rit." is written below the piano accompaniment line.



*cresc.* **ff** 88 And fol - low Him un -

As wi - der fields ex - pand *cresc.* to view **ff** And fol - low,

88 *cresc.* **ff**

*dimin.* **mf** 92 O - bey His word, 96 O - bey His

fol - low Him. O - bey His word, O - bey His  
Fol - low Him. "Come, fol - low me." "Come, fol - low me."  
*mf*

92 *mf* "Fol - low me." 96

*dimin.* *mf*

word, *dimin.* *rit.* *p* Come, fol - low me."

word, "Come fol - low, low come fol - low me." Come fol - low me."  
"Come, fol low come me. fol - low Come fol - low me."  
*dimin.* *rit.* *p*

*dimin.* *rit.* *p* a tempo

# SWEET IS THE WORK

SATB with Piano or Organ

Isaac Watts

John J. McClellan  
Arr. by Linda Chapman

*Fervently* ♩ = 90

Piano or Organ

*mp* *cresc.* *rit.*

6 SA To praise thy name and

Sweet is the work, my God, my King, To praise thy name, give thanks and

6 TB

6 *a tempo*

sing, 14

sing, To show thy love by morn— ing light, And talk of all thy

14

Also available as a "Vocal Score"

Copyright © 1994 by Chapel Music  
191 N. Acacia, Dr., Gilbert, AZ 85233 520-885-5447  
Making copies for non-commercial use is permitted.

All Rights Reserved

This and other Chapel Music sheet music may be downloaded free at  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)

22

truths at night. Sweet is the day of sacred rest. No mortal

30

care shall seize my breast. Oh, may my heart in tune be found,

30

Like David's harp of solemn sound!

*cresc.*

45 *mf* My heart shall tri-umph

*mf* *rit.* *mf* *a tempo*

53 in my Lord And bless his works and bless his word Thy works of

53

grace, how bright they shine! How deep thy counsels, how di-

vine! *mf* But, oh, what tri - umph shall I

64 *mf* *rit.* *mf a tempo*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4, C5) and a fermata. The lyrics 'vine!' are written below the first measure. The vocal line continues with a series of quarter notes: D5, E5, F#5, G5, A5, B5, C6, and D6. The piano accompaniment in the bottom staff starts with a whole note chord (F#2, A2, C3) and a fermata. It then plays a series of chords and single notes in the right hand, including a triplet of eighth notes (F#4, A4, C5) and a half note (D5). The piano part includes dynamic markings: *mf* at the beginning, *rit.* (ritardando) over the triplet, and *mf a tempo* (moderato) starting at measure 64. A box with the number '64' is placed above the piano staff at the start of the *a tempo* section.

raise to thy dear name through end - less days, When in the realms of

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. The lyrics 'raise to thy dear name through end - less days, When in the realms of' are written below the notes. The piano accompaniment in the bottom staff continues with chords and single notes, maintaining the *mf a tempo* dynamic.

joy — I see Thy face in full fe - lic — i - ty.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef. The lyrics 'joy — I see Thy face in full fe - lic — i - ty.' are written below the notes. The piano accompaniment in the bottom staff concludes the piece with a final chord and a fermata.

*mf* 83 Then shall I see and hear and know *f* All I de -

*mf* Then shall I see and *f* hear and know. *f* Then shall I see and

*f* All I de -

*poco rall.* 83 *mf*

sired and wished be - low. *dimin.* 91 *mf*

All I wished be - low. *dimin.* And ev - ery power find sweet em - ploy

hear and know. *mf*

sired and wished be - low. 91 And ev - 'ry pow'r find sweet em - ploy,

*dimin.*

*allargando* *a tempo* *mp*

In that e - ter - nal world of joy. *mp*

*allargando* *a tempo*

*allargando* *a tempo rit.* *mp*

*Sva*

# SEARCH, PONDER AND PRAY

SATB with Opt. Children's Choir

Jaclyn Thomas Milne

Carol Baker Black  
arr. by Linda Chapman and  
Bonnie Heidenreich

*Simply* ♩ = 92

*mp*

*mp* [5] I feel the spir-it start to

I love to read the ho-ly scrip-tures, and, ev-'ry time I do, Ooh, \_\_\_\_\_

[5]

[13] *Obligato mp*

grow with-in my heart, A tes-ti-mo-ny *rit.* that they're true. Search, Pon-der, pray to God. *mf a tempo*

Ooh. \_\_\_\_\_ Search, *mf* pon-der and pray, Are the

[13] *rit. mf a tempo*

Used by permission of Jaclyn Thomas Milne and Carol Baker Black

Copyright © 1994 by Bonnie Heidenreich  
191 N. Acacia Dr., Gilbert, AZ 85233 520-885-5447  
Making copies for non-commercial use is permitted.

All Rights Reserved

This and other Chapel Music sheet music may be downloaded free at:  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)

*dimin.*

This, I must do. He'll guide. Deep in - side, I'll know they are things that I must do. The Spir - it will guide, and deep in - side, I'll know the scrip - tures are

*dimin.*

*dimin.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in a 4/4 time signature. The first staff ends with a *dimin.* marking. The second staff continues the vocal line and piano accompaniment, also ending with a *dimin.* marking. The piano accompaniment features a steady bass line and chords in the right hand.

*mp* 21

true. So pray'r - ful - ly I'll read the scrip - tures each day of my life. I will do. *mp* the scrip - tures each day my whole life through. I'll

*mp*

*p*

*mp*

*mp*

*mp*

*mp*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in a 4/4 time signature. The first staff begins with a *mp* dynamic and a measure rest marked with a box containing the number 21. The second staff continues the vocal line and piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *mp* and *p*.



come to un - der - stand Un - der - stand, I'll heed the Lord's com - mand. I'll live as He would have me do. —  
 I'll heed the Lord's com - mand and live as He would have me do. —

Ooh, —

*cresc.*

*cresc.*

*cresc.*

*cresc.*

do. I will pon - der and I'll pray to God. These are things I must do. The spir - it guides me and  
 Search, pon - der and pray, — are the things that I must do. — The Spir - it will guide and

**29** *f* *mf*

*f* *mf*

**29** *f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

deep in— side. I'll know that they are— true. The spir - it will guide,

deep in— side, I'll know the scrip- tures are true. The spir - it will guide. And

And deep in— side, I'll know the scrip- tures are true.

deep in— side. I'll know the scrip- tures are true.

I'll know

*rit.* *mp* *mp* *mp* *rit.* *mp* *rit.* *mp* *rit.* *p* *rit.* *p* *rit.* *a tempo*

37 37

Production Note: If desired, a children's choir can sing the soprano line. The sopranos then sing the obligato line.

# A POOR WAYFARING MAN OF GRIEF

SATB with Solo

James Montgomery

George Coles  
arr. by Linda Chapman and  
Bonnie Heidenreich

**Solo**

A — poor — way - far — ing Man of grief — Hath of - ten crossed — me

on my way, Who — sued — so hum — bly for re - lief — That I could nev — er

an — swer nay. I — had <sup>9</sup> not pow'r — to ask his name, — Where - to he went, — or

whence he came; Yet — there — was some — thing in his eye — That won my love; — I

Also available as a "Vocal Score"

Copyright © 1994 by Chapel Music  
191 N. Acacia Dr., Gilbert, AZ 85233 520-885-5447  
Making copies for non-commercial use is permitted.

All Rights Reserved

This and other Chapel Music sheet music may be downloaded free at  
[www.chapelmusiconline.com](http://www.chapelmusiconline.com)

SS 17

knew — not why. I — spied — him where — a foun - tain burst — Clear from the rock; — his

*A*

17

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes a section marked 'A' in treble clef. The second system continues the piano accompaniment with a treble clef part and a bass clef part.

strength was gone. The — heed — less wa — ter mocked his thirst; — He heard it, saw — it

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes a section in treble clef. The fourth system continues the piano accompaniment with a treble clef part and a bass clef part.

25 *mf*

hur — rying on. I — ran *mf* and raised — the suf - frer up; — Thrice from the stream — he

25

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes a section marked 'mf' in treble clef. The sixth system continues the piano accompaniment with a treble clef part and a bass clef part.

*dimin.* *mp* 29

drained my cup, Dipped and re- turned it run - ning o'er; I drank and nev - er

*dimin.* *mp*

*dimin.* *mp* 29

*rit.* 33 SA

thirst - ed more. In - pris'n I saw him next, con - demned To

*rit.* TB *f*

*rit.*

*a tempo* 39

meet a trait - or's doom at morn. The - tide of ly - ing tongues I stemmed, and Ooh,

*a tempo*

*a tempo* 39

hon - ored him — 'mid shame — and scorn. My — friend - ship's ut — most zeal to try, — He

*rit.* asked if I — for him would die. The — flesh — was weak; — my blood ran chill, — But  
*mp* 47  
*rit.* Ooh, —

47  
*mp*

*mf cresc.* my free spir — rt *rit.* cried, — "I will!" *f* Then —

*mf cresc.* *rit.* 51

*mf cresc.* *rit.* *a tempo* 51 *f*

in a mo- ment to my view The strang- er start- ed

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "in a mo- ment to my view The strang- er start- ed". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

from dis- guise. The to- kens in his hands I knew; The

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "from dis- guise. The to- kens in his hands I knew; The". The musical notation follows the same format as the first system, with a vocal line and a grand staff piano accompaniment in three flats and common time.

*ff rit.* Sa- vior stood be- fore my eyes. *mp* 60 *a tempo* He- spake, and my poor

*ff rit.* *mp a tempo*

*ff rit.* 60 *a tempo*

The third system of the musical score includes performance markings and a measure rest. The lyrics are: "Sa- vior stood be- fore my eyes. He- spake, and my poor". The system begins with a vocal line and piano accompaniment marked *ff rit.* (fortissimo, ritardando). At measure 60, there is a measure rest in the vocal line, indicated by a box containing the number "60". The piano accompaniment continues. At measure 61, the tempo and dynamics change to *mp a tempo* (mezzo-piano, ad tempo). The system concludes with another measure rest in the vocal line at measure 62, also marked with a box containing "60". The piano accompaniment continues through this rest.

name he named, — "Of me thou hast — not been a - shamed. These —

deeds — shall thy — mem - or - ial be; — Fear not, thou didst — them

un — to me." —

*dimin.* *p* *a tempo*

*dimin.* *p* *a tempo*



## Introduction to “A Poor Wayfaring Man of Grief”

by Bonnie Heidenreich

June 27, 1844 was a day of significance for members of the Church. It was the day of the martyrdom of the Prophet Joseph Smith and his brother Hyrum in Carthage, Illinois. Only moments before his death, he asked John Taylor, a dear friend and fellow prisoner to sing one of his favorite hymns, “A Poor Wayfaring Man of Grief.”

In the quiet of the hot summer afternoon, Elder Taylor’s voice drifted across the room. Something in the song touched the prophet and seemed to calm his spirit. Perhaps it was the gently moving melody which lingered like a lullaby in the air.

Or perhaps Joseph identified with this poor wayfaring man of grief who encountered so many trials in so few verses of song. What man more than the prophet could empathize with someone who was thirsty and perishing for want of bread; or who had been stripped, wounded and beaten nigh unto death; or, so hauntingly familiar, was in prison, condemned to meet a traitor’s doom because of lying tongues.

But perhaps the part that touched him most deeply came in the last verse as the stranger removes his disguise. It is the Savior. The Lord stands face to face with the man who stood by Him, immovable, through all adversity.

“He spake and my poor name he named.  
Of me thou has not been ashamed.”

All the persecution, the hatred, the ridicule fade to seeming trivia for Joseph at the prospect of these few blessed words from the Savior. (pause)

The prophet sits calmly in a small jail in Carthage and knows that his time is near. But he is prepared to meet his God. “Oh, sing it again, Brother Taylor. Just once more....please.”

Soloist begins singing arrangement of “A Poor Wayfaring Man of Grief” available through Chapel Music