

Holmes

SUPERIOR NATIONAL EDITION

A Sacred Song



EASTER

EVE

WORDS BY

Catharine Armstrong

MUSIC BY

Charles Gounod

40

2663

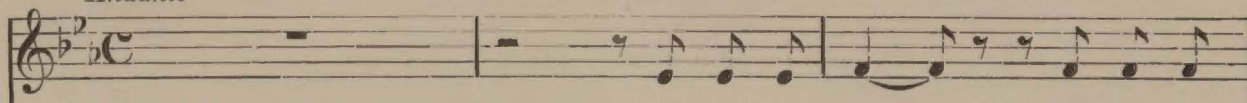
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EASTER EVE.

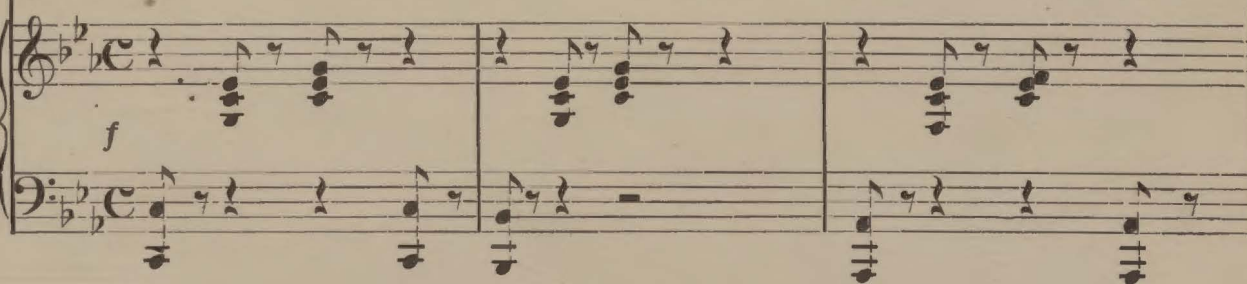
Words by CATHERINE ARMSTRONG.

Music by CHARLES GOUNOD.

Andante


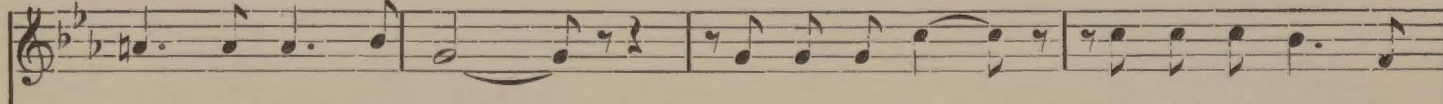


Voice. 

'Twas Eas-ter Eve, and to the

Piano. *f* 

house Of prayer my steps I bent,.... Wea - ry and la - den with my sins, My

heart with an - guish rent..... The ser-vice o'er, the lit-tle crowd De -



part - ed one by one, The or - gan ceased, the light grew dim,—

And I was left a - lone. Then kneel - ing at the sa - cred shrine. I

prayed.... in ac - cents wild:..... "Oh..... ho - ly

Fa - ther,..... pi - ty lend To me,.... Thy err - ing child!.... Oh.

save me! For the sake of One Whose face I may not

cres

see,..... Since He is in the grave, where I At

dim
rest too faint would be."..... A lov - ing

dim *p* *pp*

voice.... in ten - der tones.... Fell on my list' - ning ear And

look - ing up,.... I saw the form of Je - sus stand - ing near....

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "look - ing up,.... I saw the form of Je - sus stand - ing near....". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. A "cres" (crescendo) marking is present in the right hand.

"I know thy griefs, poor child, I know thy griefs," He said,

The second system continues the vocal line with the lyrics "I know thy griefs, poor child, I know thy griefs," He said,". The piano accompaniment continues with similar chordal textures and a steady bass line.

"And fain would give thee rest, And fain would give thee rest;

The third system features the lyrics "And fain would give thee rest, And fain would give thee rest;". The piano accompaniment becomes more active, with the right hand playing a rhythmic pattern of eighth notes. The marking "p un poco animato" is present in the right hand, and a "cres" marking is also visible.

Oh! call me, Oh! call me, for I may

The fourth system contains the lyrics "Oh! call me, Oh! call me, for I may". The piano accompaniment features a more complex rhythmic pattern in the right hand, with a "f" (forte) marking.

not be An un - in - vit - ed guest,"....

dim *pp*

The vi - sion passed; but though no more That

pp

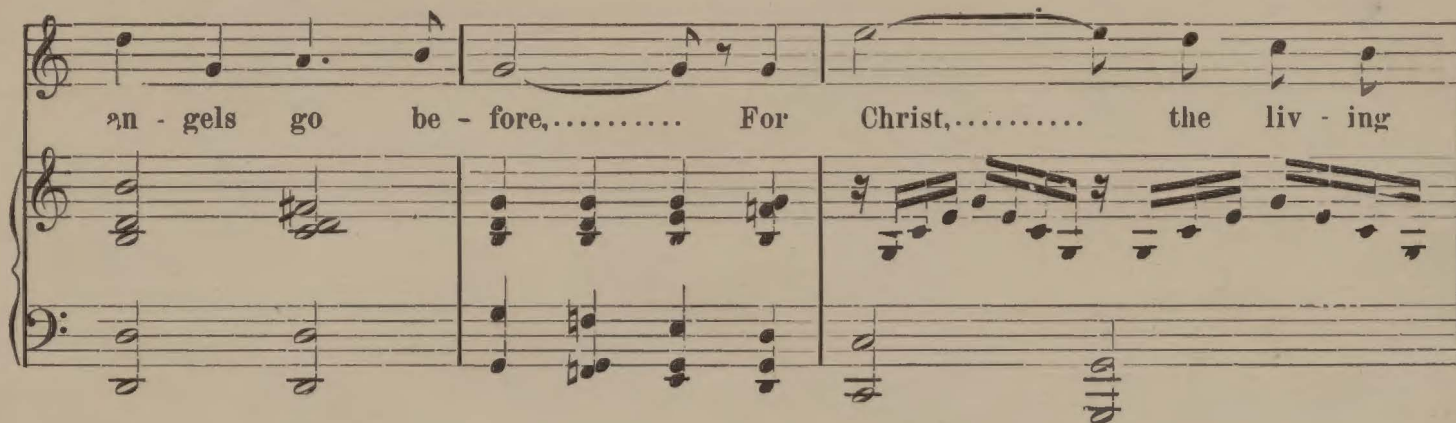
form di - vine I see..... The Spi - rit of the ris - en Lord Hence -

Glorious


f

forth a - bides in me..... And as the path of life I tread,..... God's

an - gels go be - fore,..... For Christ,..... the liv - ing



Lord of Light..... Christ,..... the liv - ing Lord of Light,.....



The liv - ing Lord of Light,..... Is with me,.... is

poco rit



with me ev - er - more.



Easy Transcriptions of Standard Sacred Songs for the Organ or Piano

Published in the famous "Superior National Edition of Standard Ten Cent Music."

HOLY, HOLY, HOLY.

JOHN B. DYKES.

Arr. by W. DAZZLE.

Musical notation for the piece 'Holy, Holy, Holy'. It consists of two staves, treble and bass clef. The music is in 4/4 time and begins with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a mezzo-forte (mf) dynamic.

NEARER, MY GOD, TO THEE.

LOWELL MASON

Arr. by JAS. TURNER.

Musical notation for the piece 'Nearer, My God, to Thee'. It consists of two staves, treble and bass clef. The music is in 4/4 time and begins with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

ROCK OF AGES.

THOMAS HASTINGS.

Arr. by JAS. TURNER.

Musical notation for the piece 'Rock of Ages'. It consists of two staves, treble and bass clef. The music is in 4/4 time and begins with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

CALVARY.

PAUL RODNEY.

Arr. by JAS. TURNER.

Musical notation for the piece 'Calvary'. It consists of two staves, treble and bass clef. The music is in 4/4 time and begins with a piano (p) dynamic. The tempo is marked 'Andante con espress'. The melody is in the right hand, and the accompaniment is in the left hand.

ADESTE FIDELIS.

PORTUGUESE HYMN.

Arr. by W. DAZZLE.

Musical notation for the piece 'Adeste Fidelis'. It consists of two staves, treble and bass clef. The music is in 4/4 time and begins with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

FLEE AS A BIRD.

Mrs. M. S. B. DANA.

Arr. by JAS. TURNER.

Musical notation for the piece 'Flee as a Bird'. It consists of two staves, treble and bass clef. The music is in 4/4 time and begins with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

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