

Soul, A Savior Thou Art Needing

for all have sinned, and fall short of the glory of God; - Rom. 3:23

F - 3 - SOL

Jessie Brown Pounds

James H. Fillmore, 1887

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HymnsToGod.org

A musical score for a hymn. The top staff is in treble clef, B-flat key signature, and 9/8 time. It features a melodic line with various note heads and stems, some with horizontal strokes. The lyrics "1. Soul, a Sav-ior thou art need-ing!" are written below the staff. The bottom staff is in bass clef, B-flat key signature, and 9/8 time, providing harmonic support with sustained notes and rhythmic patterns.

1. Soul, a Sav-ior thou art need-ing!

A continuation of the musical score. The top staff shows a melodic line with note heads and stems, some with horizontal strokes, and a curved brace connecting two notes. The lyrics "Soul, a Sav - ior waits for thee!" are written below. The bottom staff provides harmonic support with sustained notes and rhythmic patterns.

Soul, a Sav - ior waits for thee!

A musical score for two voices. The top voice uses a treble clef and the bottom voice uses a bass clef. Both voices are in common time with a key signature of one flat. The music consists of two staves of five measures each. The lyrics for the first stanza are: "Hear His words of tender pleading,"

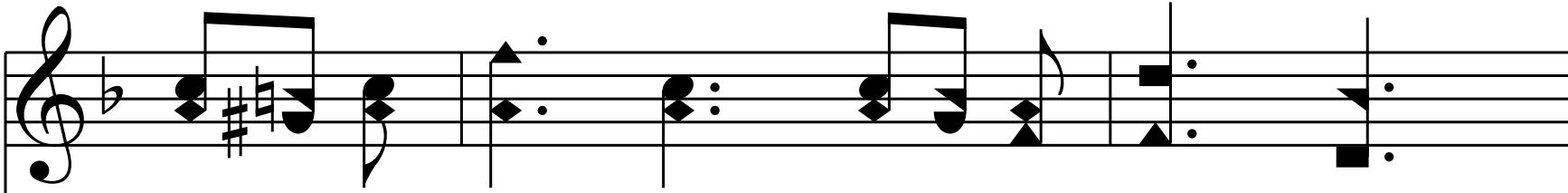
A continuation of the musical score from the previous section. It consists of two staves of five measures each. The lyrics for the second stanza are: "Hear His gracious 'Come to Me.'"

Chorus

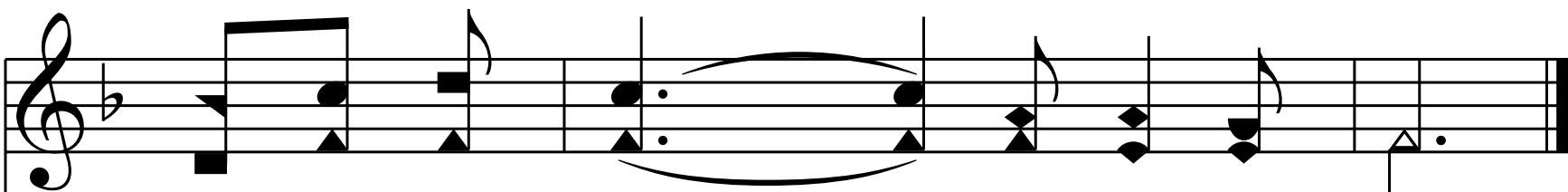
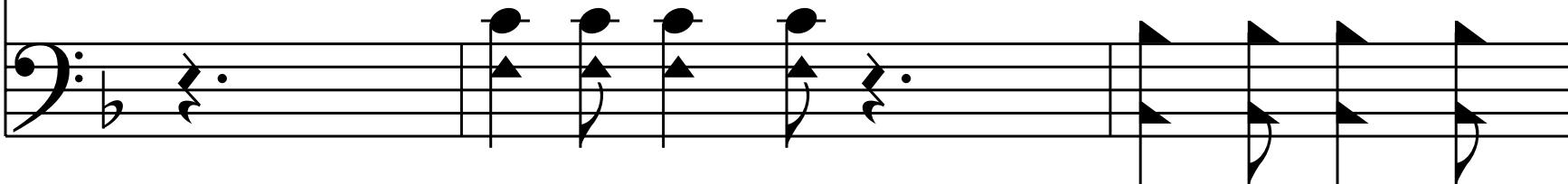
A musical score for a three-part chorus. The top part is in treble clef, the bottom part is in bass clef, and the middle part is in alto clef. The music consists of four measures. The first measure contains eighth notes and sixteenth notes. The second measure contains eighth notes and sixteenth notes. The third measure contains eighth notes and sixteenth notes. The fourth measure contains eighth notes and sixteenth notes. The lyrics are as follows:

He is call - ing, soft - ly call - ing,
He is call-ing, soft-ly call-ing,

On thine ear His voice is fall-ing;
On thine ear His voice is fall-ing;

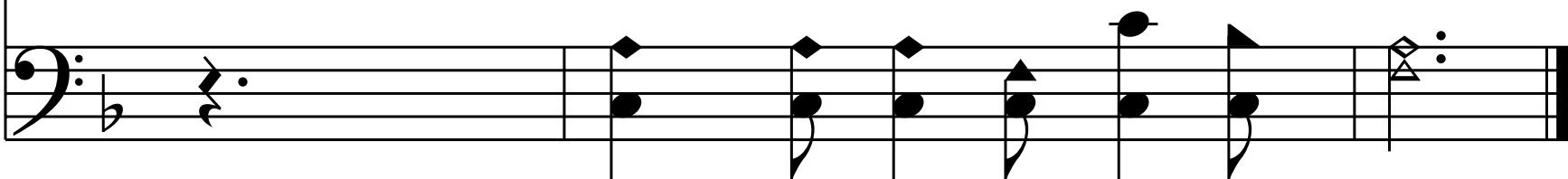


He is call - ing, soft - ly call - ing,
He is call-ing, soft-ly call-ing,



"Come to Me and be at rest."

"Come to Me and be at rest."



End of Verse 1

A musical score for two voices in 9/8 time. The top voice uses a treble clef and the bottom voice uses a bass clef. Both voices begin with a quarter note followed by eighth notes. The lyrics "2. He has died for thy trans-gres-sion," are written below the music. The melody consists of eighth and sixteenth notes, with some sustained notes and rests.

2. He has died for thy trans -gres-sion,

A continuation of the musical score in 9/8 time. The top voice begins with a quarter note followed by eighth notes. The lyrics "If thou wilt, thou canst be free;" are written below the music. The melody includes eighth and sixteenth notes, with sustained notes and rests. The bass line provides harmonic support with sustained notes and eighth-note chords.

If thou wilt, thou canst be free;

A musical score for soprano and basso continuo. The soprano part (top staff) starts with a half note followed by eighth notes. The basso continuo part (bottom staff) consists of eighth-note pairs. The lyrics are: "Soul, He waits for thy con-fess-ion,"

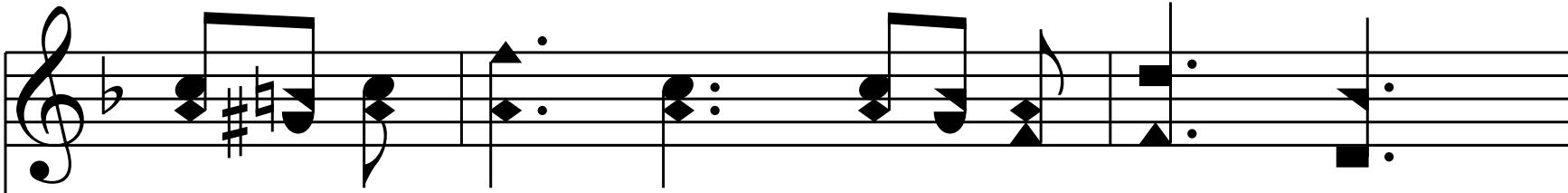
A continuation of the musical score. The soprano part begins with a half note followed by eighth notes, with a melodic line marked by a wavy line. The basso continuo part continues with eighth-note pairs. The lyrics are: "'Sav - ior, I will go to Thee."

Chorus

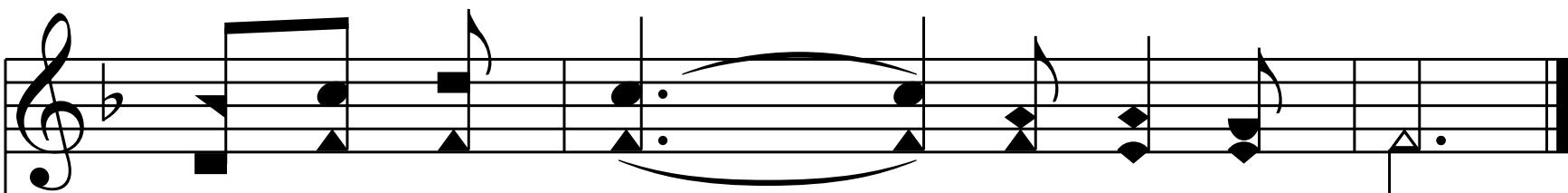
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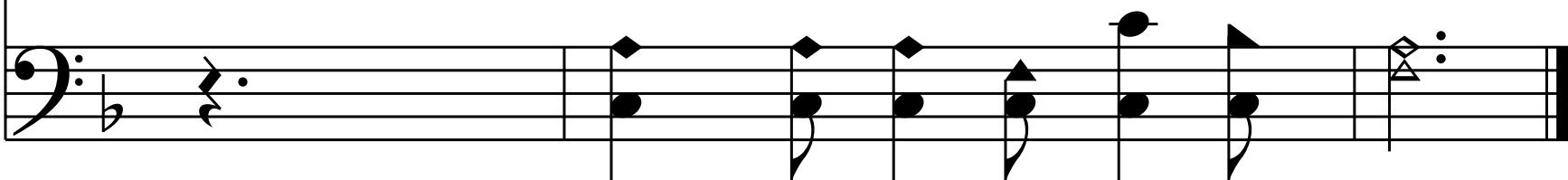


He is call - ing, soft - ly call - ing,
He is call-ing, soft-ly call-ing,



"Come to Me and be at rest."

"Come to Me and be at rest."



End of Verse 2

3. Do not lin - ger till the mor-row,

This musical score consists of two staves. The top staff is for the soprano voice, starting with a treble clef, a key signature of one flat, and a time signature of 9/8. The bottom staff is for the basso continuo, starting with a bass clef and a time signature of 9/8. The music features various note heads, stems, and bar lines, with some notes having dots or dashes indicating specific rhythms. The lyrics "3. Do not lin - ger till the mor-row," are written below the soprano staff.

Let thy lov - ing an - swer be.

This block continues the musical score from the previous section. It includes two staves: soprano (treble clef, one flat, 9/8 time) and basso continuo (bass clef, one flat, 9/8 time). The soprano part includes several grace notes and slurs. The lyrics "Let thy lov - ing an - swer be." are written below the soprano staff. The basso continuo staff shows various note heads and rests, with some notes having dots or dashes.

A musical score for soprano and basso continuo. The soprano part (top staff) starts with a half note followed by eighth notes. The basso continuo part (bottom staff) consists of eighth-note pairs. The lyrics "Sav - ior, in my joy or sor-row," are written below the staves.

"Sav - ior, in my joy or sor-row,

A continuation of the musical score. The soprano part begins with a half note followed by eighth notes, with a melodic line marked by a wavy line. The basso continuo part continues with eighth-note pairs. The lyrics "I will ev - er go to Thee." are written below the staves.

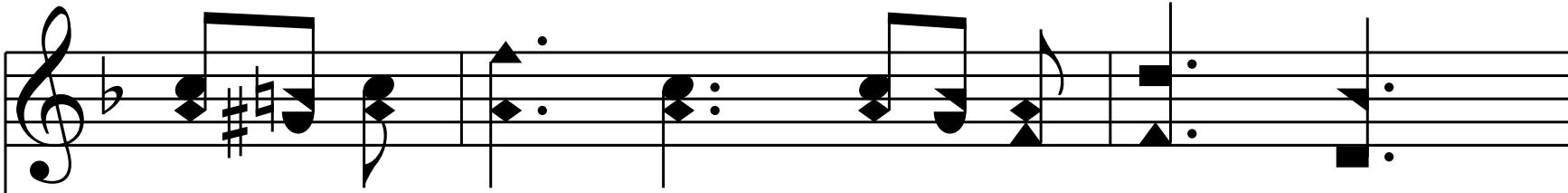
I will ev - er go to Thee."

Chorus

A musical score for a three-part chorus. The top part is in treble clef, the bottom part is in bass clef, and the middle part is in alto clef. The music consists of four measures. The first measure contains eighth notes and sixteenth notes. The second measure contains eighth notes and sixteenth notes. The third measure contains eighth notes and sixteenth notes. The fourth measure contains eighth notes and sixteenth notes. The lyrics are as follows:

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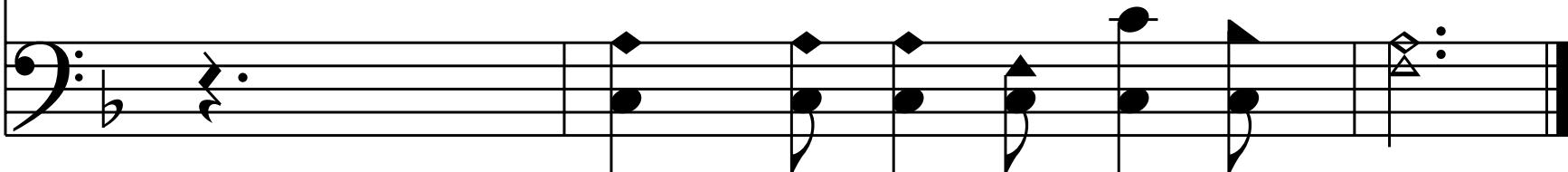
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On thine ear His voice is fall-ing;



He is call - ing, soft - ly call - ing,
He is call-ing, soft-ly call-ing,



"Come to Me and be at rest."
"Come to Me and be at rest."



End of Hymn