

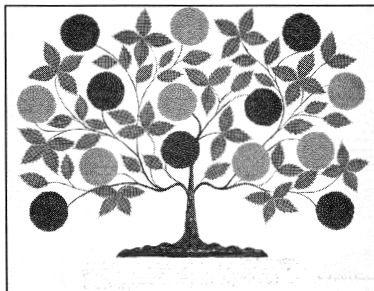
Sacred Solos for All Seasons

20 Songs for Solo Voice and Piano
for Use Throughout the Church Year

JAY ALTHOUSE

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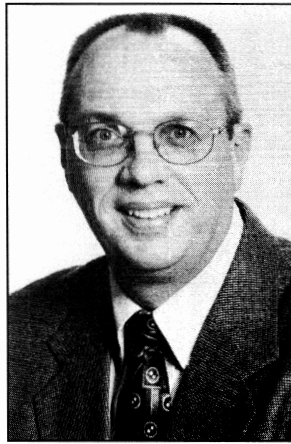


Cover art: The Tree of Life, 1854
by Hannah Cohoon
Ink and tempera on paper (18 1/8" x 23 1/4")
Shaker Community, Inc., Hancock Shaker Village, Hancock, MA



About the Composer...

Jay Althouse received a B.S. degree in Music Education and an M.Ed. degree in Music from Indiana University of Pennsylvania. For eight years he served as a rights and licenses administrator for a major educational music publisher. During that time he served a term on the Executive Board of the Music Publishers Association of America.



As a composer of sacred and secular choral music, Mr. Althouse has over 450 works in print for choirs of all levels. His music is widely performed throughout the English-speaking world. He is a writer member of ASCAP and is a regular recipient of the ASCAP Special Award for his compositions in the area of standard music.

His book, *Copyright: The Complete Guide for Music Educators* has been in print continuously since 1984 and is recognized as the definitive sourcebook on the subject of copyright for music educators. An updated, second edition was released in 1999. Mr. Althouse has also co-written several cantatas, songbooks, and musicals with his wife, Sally K. Albrecht, compiled and arranged a number of highly regarded vocal solo collections, and is the co-writer of the best-selling book *The Complete Choral Warm-up Book*, published by Alfred Publishing Co., Inc. Most recently, he co-authored *Accent on Composers*, a reproducible sourcebook for classroom music teachers featuring the music and lives of 22 composers.

GENERAL
LENT
EASTERTIDE
STEWARDSHIP

1. THE TWENTY-THIRD PSALM

Words from the
Scottish Psalter, 1650

TRADITIONAL ENGLISH MELODY
Arranged by JAY ALTHOUSE

Tenderly (♩ = ca. 84-88)

mp

4 *mp* 5

The Lord's my Shep-herd, I'll not want. He makes me down to lie. In

9 pas - tures green, He lead - eth - me, The qui - et - wa - ters by. My -

13 *rit.*

soul He doth re - store - a - gain and me to walk doth make With -

rit.

17 *a tempo*

in the paths of right-ous-ness e'en for His own name's sake.

a tempo

22 *mf* **23** *rit.*

Yea, though I walk in death's dark vale, yet will I fear none ill, For

mf *rit.*

27 *a tempo* *rit.* *f*

Thou art with me and Thy rod and staff me com-fort still. My

a tempo *rit.*

31 A bit more broadly

ta-ble Thou hast fur-nish-ed in pres-ence of my foes. My

f

GENERAL
STEWARDSHIP
LATE EPIPHANY
TRINITY SUNDAY
FUNERALS

2. LORD, HERE AM I

Words by FANNY CROSBY (1820-1915), alt.
Inspired by ISAIAH 6: 8

Music by
JAY ALTHOUSE

Gently (♩ = ca. 88)

6 10 mp

Mas-ter, Thou call-est, I

12

glad - ly o - bey. On - ly di - rect me and I'll find Thy

17 18

way. Teach me the mis - sion ap - point - ed for me.

22 26 *mf*

What is my la - bor and where shall it be? Mas - ter, Thou



27

call - est and this I re - ply, "Read - y and will - ing,




32 36

Lord, here am I."



37



PENTECOST
DEDICATION SERVICES

3. UPON THIS ROCK

Words by
SALLY K. ALBRECHT

Music by
JAY ALTHOUSE

Majestically (♩ = ca. 112)

f

5 *f* 7

Up - on this rock we will build Thy church, for
Up - on this rock we will build Thy church, and

9

here Thy tem - ple stands. How love - ly — this, Thy dwell - ing place,
we shall be the stone. This strong foun - da - tion shall sur - vive un -

13 1. 2.

built with lov - ing hands. throne.
til we see Thy

17 *mf*

Those in need of grace shall find this ho - ly place. Up -

21

on this rock Thy church will stand till we see Thy face.

25 *f* 26

Up - on this rock we will build Thy church and praise Thy ho - ly

29

name. This house shall flour - ish with Thy love; to heav'n Thy pow'r pro -

LENT
STEWARDSHIP
MISSION

4. MY SAVIOR AND MY GOD

Words by **RALPH E. HUDSON** (1843-1901), *alt.*
with additional words by **JAY ALTHOUSE**

Music by
JAY ALTHOUSE

Tenderly (♩ = ca. 80)

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of a piano accompaniment and a vocal line. The piano part begins with a *mp* dynamic and features a steady accompaniment of chords and moving lines. The vocal line starts at measure 4 and includes the following lyrics:

My life, my love, I give to Thee, Thou Lamb of God who
died for me. O may I ev - er faith-ful be, my Sav - ior and my
God. O Thou who died on Cal - va - ry, to save my soul and
life, my love, I give to Thee, Thou Lamb of God who

Measure numbers 4, 8, 12, and 13 are indicated. A box around measure 13 contains the number 13. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the score.

16

set me free, I ded - i - cate my life to Thee, my Sav - ior and my
 died for me. O may I ev - er faith - ful be, my Sav - ior and my

20

God. I'll live for Him who died for me; how rich - er then my
 God.

mf 21

24

life will be. I'll bow to Him on bend - ed knee, my

27

Sav - ior and my God. My

1. *mp*

decres.

BENEDICTION
STEWARDSHIP

5. WE'RE A FELLOWSHIP OF BELIEVERS

Words and Music by
JAY ALTHOUSE

Andante (♩ = ca. 88-92)

mp

We're a fel - low - ship of be -

mp

4

liev - ers; we have come to God in prayer to re - new the faith and

8

Chris - tian love we share.

11

We're a fel - low - ship of be -

12

liev - ers; we are one great fam - i - ly. Let us join our hearts in



16

peace and har - mo - ny. Our

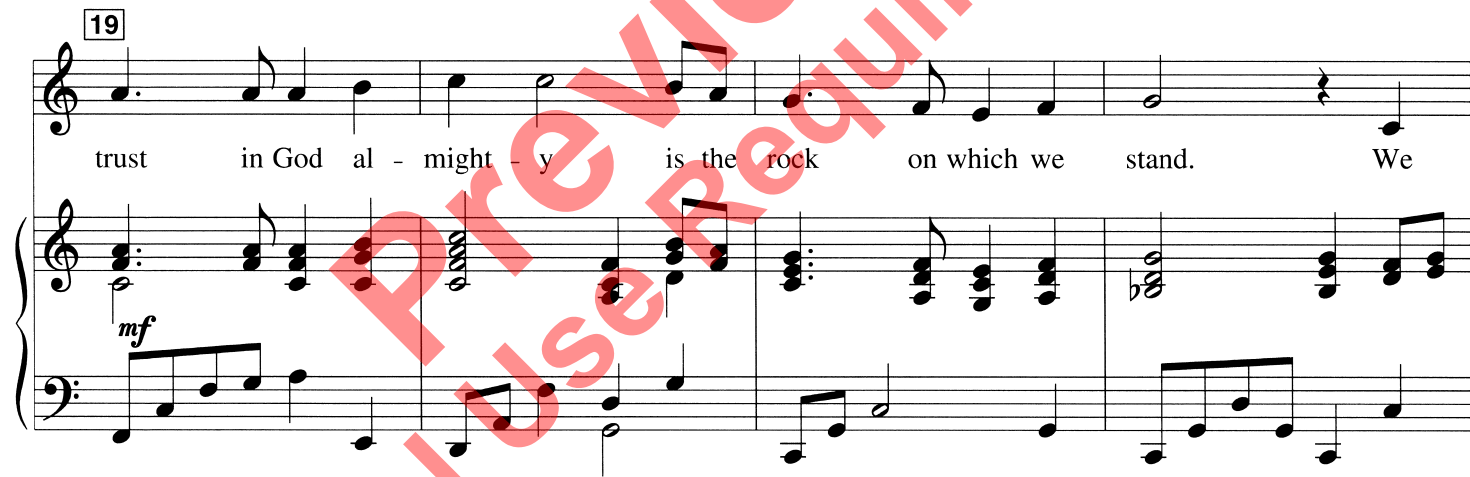
mf



19

trust in God al - might - y is the rock on which we stand. We

mf

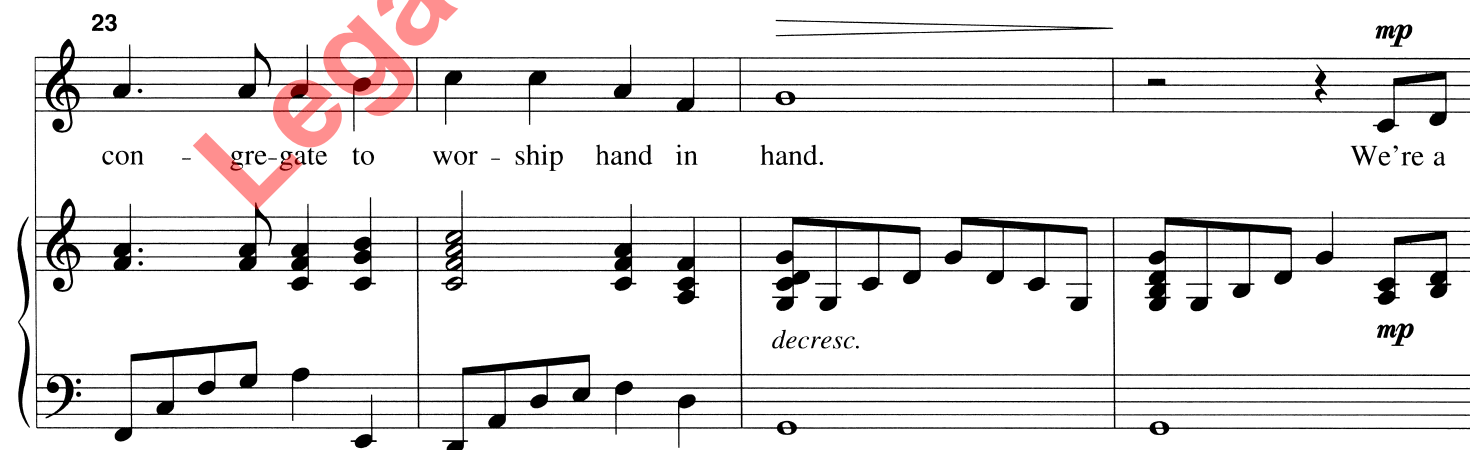


23

con - gre-gate to wor - ship hand in hand. We're a

mp

decresc. *mp*



HARVEST
THANKSGIVING

6. BRINGING IN THE SHEAVES

Verses 1 and 2 by KNOWLES SHAW
Verse 3 by JAY ALTHOUSE

Music by GEORGE A. MINOR
Arranged by JAY ALTHOUSE

With a beat, in 2 ($\text{♩} = \text{ca. } 84\text{-}92$) ($\text{♩} = \text{♩} \text{ } \text{♩}$)

mf

5

9 *mf*

Sow-ing in the morn - ing, — sow-ing seeds of kind - ness, —
Sow-ing in the sun - shine, — sow-ing in the shad - ows, —

13

sow-ing in the noon - tide _ and the dew - y eve. _
 fear-ing nei - ther clouds nor _ win - ter's chill-ing breeze. _

17

Wait - ing for the har - vest _ and the time of reap - ing, _
 By and by the har - vest _ and the la - bor end - ing, _

21

we shall come re - joic - ing, _ bring-ing in the sheaves. _
 we shall come re - joic - ing, _ bring-ing in the sheaves. _

25

Bring-ing in the sheaves, _ bring-ing in the sheaves. _

GENERAL
STEWARDSHIP
LENT

7. PRECIOUS JESUS

Words and Music by
JAY ALTHOUSE

Tenderly (♩ = ca. 69-72)

mp

All that I am and

all that I can be, all that I know and all that I can see:

these are the things my Je - sus gave to me, Je - sus, my Lord and

10 11

friend. Once I was a-lone and day seemed dark as night. *

13

Once I was blind, but I've been giv-en sight. Je-sus, my re-deem-er,

16 *mf*

led me to the light, Je-sus, my Lord and friend. Pre-cious

19 *mf*

Je - sus, bless-ed Je - sus, You're my life, my joy, my

LENT
 HOLY WEEK
 EASTER SUNRISE SERVICE

8. AND THE CROWD CRIED OUT

Words and Music by
 JAY ALTHOUSE

Pensively (♩ = ca. 80)

mp

Were you there at the fi - nal

sup - per? Were you there when Je - sus was be - trayed? Were you

there in dark Geth - sem - a - ne? Were you there when He knelt and

10 11

prayed? Were you there when the sol - diers seized Him? Were you

13

there when the crowd ran a - way? Were you there when Pe - ter dis -

16

owned Him three times by the break of day?

19 *mf*

When Pi-late asked Him the ques - tion: "Are you the King of the

GENERAL
LENT
STEWARDSHIP
EVANGELISM

9. COME FOLLOW ME

Words by
SALLY K. ALBRECHT

Music by
JAY ALTHOUSE

Moderately flowing (♩ = ca. 72-76)

mf

4 *mp* 5

The king-dom of heav-en is near. As you have re-ceived,

8

so, then must you give. Be not a - fraid ___ with the Lord at your side, for

11 *cresc.* *f* 13

Je-sus died ___ so we may live. He said, "Come fol-low me. ___ Come fol-low me.

cresc. *f*

15

Come by your-selves to a qui - et place. Come fol-low me. — Come fol-low me.” That

19 *mf*

some-day we may see His face.

23 24 *mp*

Those who are wear-y, take rest. Look to Him for com-fort and

27

He will soothe your soul. For He is gen - tle and hum - ble in heart, and

COMMUNION
PASSION SUNDAY
MAUNDY THURSDAY
GOOD FRIDAY

10. I WILL REMEMBER THEE

Words by
JAMES MONTGOMERY (1771-1854), alt.

Music by
JAY ALTHOUSE

Andante (♩ = ca. 96)

Piano introduction in 4/4 time, marked *mp*. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

Vocal line starting at measure 5, marked *mp*. The melody is in 4/4 time.

1., 3. Ac-cord-ing to Thy gra-cious word, with great hu-mil-i-ty,
2. Thy bod-y, bro-ken for my sake, my bread from heav-en shall be.

Piano accompaniment for the first two verses, marked *mp*. The right hand plays chords, and the left hand plays a steady bass line.

Vocal line starting at measure 9, marked *mp*. The melody is in 4/4 time. A "to Coda" symbol is present above the staff.

1. This will I do, my dy-ing Lord, I will re-mem-ber Thee.
And with Thy cup I take and drink,

Piano accompaniment for the third verse, marked *mp*. The right hand plays chords, and the left hand plays a steady bass line.

Vocal line starting at measure 13, marked *mp*. The melody is in 4/4 time.

2. and, thus, re-mem-ber Thee.

Piano accompaniment for the fourth verse, marked *mp*. The right hand plays chords, and the left hand plays a steady bass line.

EASTER

11. CHRIST IS RISEN, ALLELUIA!

Words and Music by
SALLY K. ALBRECHT
and **JAY ALTHOUSE**

With spirit (♩ = ca. 104-108)

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal line starts at measure 4 and includes lyrics: "Christ is ris-en, al-le-lu-ia! Christ is ris-en, al-le-lu-ia!". A fermata is placed over the first "al-le-lu-ia!". The piano accompaniment continues with a similar rhythmic pattern, marked *f* and *detached* in the later measures. A large red watermark "Preview Only! Requires Purchase" is overlaid diagonally across the score.

10

Christ is ris-en, al - le - lu - ia! Christ is ris-en, al - le - lu - ia! The Take

13

strife is o'er, the bat - tle is done. Let voic - es sing on high. The
all our sin and guilt a - way; our souls He now will save. From

17

vic - to - ry of life is won for He shall nev - er die.
death to life, from earth to sky, He ris - es from the grave.

21

from the grave.

PENTECOST
 ALL SAINTS' DAY
 LENT
 FUNERALS
 MEMORIAL SERVICES

12. WHEN MY LIPS CAN FRAME NO SOUND

Words by JOHN AMOS COMENIUS, 1661
 (tr. JOHN LIBBEY, 1903) and
 JAY ALTHOUSE

Music by
 JAY ALTHOUSE

Gently (♩ = ca. 80-84) 3 *mp*

When my lips can frame no sound,

Sav - ior, be my faith's sure ground. When my eyes no long - er see,

may my spir - it rest in Thee.

The score is written for voice and piano in G major and 4/4 time. It consists of three systems of music. The first system (measures 1-4) begins with a vocal line and piano accompaniment. The second system (measures 5-8) continues the vocal line and piano accompaniment. The third system (measures 9-12) concludes the piece. A large red watermark 'Legal Use Only Requires Purchase' is overlaid diagonally across the entire page.

13

When my ears no long - er hear, may my spir - it know Thee near.

17

Lord, I trust my soul to Thee; may Thy love a bide with

21 *mf* 22

me. O — send Thy guid - ance from a - bove, O Lord. Hear us as we hum - bly

25

pray. May we know Thy love and kind - ness ev - 'ry day. *decrec.*

ADVENT

13. LISTEN HERE, LISTEN HERE

Words and Music by
JAY ALTHOUSE

Mysteriously (♩ = ca. 112-116)

p

O, a

5

ti - ny child will set _ us free. Lis-ten here, lis-ten here. He will

9

come to earth for all _ to see. _ Lis-ten here, lis-ten here. He's the

13

Sav - ior God has prom - ised long, _ and _ ev - 'ry voice shall rise _ in song. _ Lis-ten

17

here, lis-ten here. We will ev - er know His heav-en-ly name.. He's the

21

Prince of Peace the an-gels pro-claim. Lis-ten here, lis-ten here.

25

mp

27

He will come to us in dark _ of night. _ Lis-ten

cresc. *mp*

PALM SUNDAY

14. BLESSED IS HE

Words by

JOHN M. NEALE (1818-1866) and
JEANNETTE THRELFALL (1821-1880)Incorporating *HOSANNA, LOUD HOSANNA*

Music by JAY ALTHOUSE

In a stately manner (♩ = ca. 100)

mf

4 *mf*
Ho - san - na, ho-san - na! Ho - san - na, ho-san - na!

8 9
Bless-ed is He who comes in the name of the Lord.

11
Bless-ed is He who comes in the name of the Lord. All glo-ry, laud and hon-or to
The com-pa-ny - of an-gels are

14

Thee, Re-deem-er King, To whom the lips of chil-dren all sing, they
 prais-ing Him on high, And we with all cre-a-tion re-ply, re-

17 1. 2. 19

sing. ply: Ho-san-na, ho-san-na, the lit-tle chil-dren sang. Ho-

21

san-na, ho-san-na, the love-ly an-them rang.

25 27 *mf*

Bless-ed is He who comes in the name of the

CHRISTMAS

15. GENTLE MARY, TENDER MARY

Words and Music by
JAY ALTHOUSE

Gently (♩ = ca. 76-80)

The musical score is written in 4/4 time with a key signature of one flat (B-flat major). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Gently' with a quarter note equal to approximately 76-80 beats per minute. The piano part is marked 'mp' (mezzo-piano). The score is divided into three systems, with measures 5, 6, and 9 marked at the beginning of their respective lines. A large red watermark 'Legal Use Only Preview Requires Purchase' is overlaid diagonally across the page.

5 *mp* 6

Gen-tle Mar - y, ten-der Mar - y, in a hum-ble sta - ble

9

bed. Gen-tle Mar - y, love-ly Mar - y, come and rest your wear - y

13 14

head. All is calm, all is bright; sing a lul - la - by to -

17 *rit.* *a tempo*

night. Gen-tle Mar - y, ten-der Mar - y, in a low - ly man - ger

21

bed.

25 *mp* 27

Gen-tle Mar - y, ten-der Mar - y, God has

ASCENSION
LENT
EASTERTIDE
PENTECOST
TRINITY SUNDAY

16. THIS WE PRAY

Words and Music by
JAY ALTHOUSE

Tenderly (♩ = ca. 66-72)

mf

3

When at dawn the glow of
night a song-bird

morn-ing light brings a new and won-drous day, then we
sings a tune from a hill so far a-way, then we

see Your spir - it ev - 'ry-where. Help us know You, Lord, this we
hear Your spir - it ev - 'ry-where. Help us know You, Lord, this we

10 1. 2.

pray. When at pray. Lord,

13

show us now Your strength and un - der - stand - ing, Your pow - er and com - pas - sion and Your

16 *f*

might. And may Your love im - part a kind - ness in our heart, that

19 *rit. mf*

we may al - ways do what's true and right. When the

rit. mf

PATRIOTIC SERVICES

17. BATTLE HYMN OF THE REPUBLIC

Words by JULIA WARD HOWE

Music by WILLIAM STEFFE
Arranged by JAY ALTHOUSE

Adagio (♩ = ca. 76)

mp

Mine eyes have seen the glo-ry.

Mine eyes have seen the glo-ry. Mine

eyes have seen the glo-ry of the com-ing of the Lord. His truth is march-ing

11 With a definite pulse (♩ = ca. 76)

on. Mine eyes have seen the glo-ry of the

14 com - ing of the Lord. He is tram - pling out the vin - tage where the

16 grapes of wrath are stored. He has loosed the fate - ful light - ning of His

18 ter - ri-ble swift sword. His truth is march - ing on.

ASH WEDNESDAY
TRANSFIGURATION
MEMORIAL SERVICES
FUNERALS

18. AMAZING GRACE

Words by
JOHN NEWTON

Early American Melody
Arranged by JAY ALTHOUSE

Andante (♩ = ca. 80)

p 5

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand. A dynamic marking of *p* (piano) is present. A rehearsal mark 5 is located above the vocal line. The lyrics "A - maz - ing" are written below the vocal line.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent. A dynamic marking of *p* is present. A rehearsal mark 6 is located above the vocal line. The lyrics "grace, how sweet the sound that saved a wretch like" are written below the vocal line.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent. A dynamic marking of *p* is present. A rehearsal mark 11 is located above the vocal line, and another rehearsal mark 13 is located above the piano accompaniment. The lyrics "me! I once was lost but now am" are written below the vocal line.

16 *poco rit.* *a tempo*

found, was blind, but — now I see. ———

poco rit. *mf a tempo*

21 *mf* [23]

Through man - y — dan - gers, toils and

26

snares, I have al - read - y come. ——— 'Tis

[31]

grace — hath — brought me safe — thus — far, and grace will —

CHRISTMAS

19. HODIE

Words and Music by
JAY ALTHOUSE

Brightly (♩ = ca. 126)

Piano introduction in 4/4 time, starting with a forte (f) dynamic. The right hand features a rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line.

4

5 *f*

Ho-di-e Chris-tus na-tus est, ho-di-e. —

Measures 4-6 of the vocal line and piano accompaniment. The vocal line begins with a five-measure rest followed by the lyrics. The piano accompaniment continues with the established rhythmic pattern.

7

Ho - di - e Chris - tus na - tus est, ho - di - e. —

Measures 7-9 of the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic accompaniment.

9

1., 3. Christ, the Sav - ior, come to earth; sing the an - gels of His birth,
2. Now the right - eous all re - joice; sing to God in one great voice,

Measures 9-11 of the vocal line and piano accompaniment. The vocal line features two alternative lyrics. The piano accompaniment continues with the rhythmic accompaniment.

11

1.

ho-di-e, ho-di-e, ho-di-e, ho-di-e, ho-di-e! —

14

2., 3.

ho-di-e! — Sing

17

glo - ry to God in the high - est, — for He has de - liv - ered a

20

Son. Sing glo - ry to God in the high - est, — and

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