

Soul, A Savior Thou Art Needing

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

F - 3 - SOL

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James H. Fillmore, 1887

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

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 9/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are centered between the two staves.

Soul, a Sav - ior waits for thee!

The second system of the musical score also consists of two staves in the same key signature and time signature as the first system. The lyrics are centered between the two staves.

Hear His words of ten - der plead-ing,

Hear His gra - cious "Come to Me."

Chorus

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;

The image shows a musical score for a chorus. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat). The first system contains the lyrics: "He is call - ing, soft - ly call - ing, He is call-ing, soft-ly call-ing,". The second system contains the lyrics: "On thine ear His voice is fall-ing; On thine ear His voice is fall-ing;". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

If thou wilt, thou canst be free;

Soul, He waits for thy con - fess-ion,

"Sav - ior, I will go to Thee."

Chorus

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;

The image shows a musical score for a chorus. It consists of two systems of music. Each system has a vocal line in the treble clef and a bass line in the bass clef. The key signature is one flat (B-flat). The first system contains the lyrics: "He is call - ing, soft - ly call - ing, He is call-ing, soft-ly call-ing,". The second system contains the lyrics: "On thine ear His voice is fall-ing; On thine ear His voice is fall-ing;". The music includes various note values, rests, and phrasing slurs.

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,

Let thy lov - ing an - swer be.

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

This block contains the first line of a musical score. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat). The melody in the treble staff consists of quarter and eighth notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are centered between the two staves.

I will ev - er go to Thee."

This block contains the second line of the musical score. It also features two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature remains one flat. The melody in the treble staff includes a phrase with a slur over two notes. The bass staff continues the accompaniment. The lyrics are centered between the two staves.

Chorus

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;

The image shows a musical score for a chorus. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat). The first system contains the lyrics: "He is call - ing, soft - ly call - ing, He is call-ing, soft-ly call-ing,". The second system contains the lyrics: "On thine ear His voice is fall-ing; On thine ear His voice is fall-ing;". The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

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