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# Come, Thou Fount

*Come, thou Fount of every blessing,  
Tune my heart to sing thy grace;  
Streams of mercy never ceasing,  
Call for songs of loudest praise.*  
– Robert Robinson (1735-1790)

**C. E. Walz**

Tune: WARRENTON  
*The Sacred Harp, 1844*

**Spirited** ♩ = 112

*mf*

6 (mel.) *mp*

12

17 *mf*

Duration: 1:50

# What Wondrous Love Is This?

*What wondrous love is this,  
O my soul, O my soul!  
What wondrous love is this,  
O my soul!*  
– Anonymous

**C. E. Walz**

Tune: WONDROUS LOVE  
Southern Harmony, 1840

Light and bell-like  $\text{♩} = 54$

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a piano (*p*) dynamic. The second system begins at measure 4. The third system begins at measure 7 and includes a melodic line in the treble clef marked *(mel.)* and a mezzo-piano (*mp*) dynamic. The fourth system begins at measure 11. The score concludes with a final chord in the treble clef.

Duration: 2:40

# All Hail the Power of Jesus' Name

*All hail the power of Jesus' name!  
Let angels prostrate fall.  
Bring forth the royal diadem,  
And crown Him Lord of all.*  
– Edward Perronet (1721-1792)

**C. E. Walz**  
Tune: **CORONATION**  
by **Oliver Holden** (1765-1844)

Regally  $\text{♩} = 76$

*f*

5 (mel.)

9

13

Duration: 2:05

# Poor Wayfaring Stranger

*I am a poor, wayfaring stranger,  
While journeying through this world of woe,  
Yet there's no sickness, toil nor danger,  
In that bright land to which I go.*  
— Anonymous

C. E. Walz

Tune: WAYFARING STRANGER  
Traditional American melody

**Expressively** ♩ = 84

*mp*

4 (mel.) *rall.* *a tempo*

7 *rall.* *a tempo*

10

Duration: 2:20

# Come, Ye Sinners, Poor and Needy

*Come, ye sinners, poor and needy,  
Weak and wounded, sick and sore.  
Jesus ready stands to save you,  
Full of pity, love and power.*  
– Joseph Hart (1712-1768)

**C. E. Walz**  
Tune: BEACH SPRING  
by **B. F. White** (1800-1879)

Relaxed ♩ = 112

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Relaxed' with a quarter note equal to 112 beats. The dynamics are marked 'mp' (mezzo-piano). The melody in the right hand features a dotted quarter note followed by an eighth note, and the bass line in the left hand provides a steady accompaniment.

Musical notation for measures 4-6. Measure 4 begins with a fermata over the first two notes. The dynamics are marked 'mf' (mezzo-forte). The melody continues with a dotted quarter note and eighth note pattern.

Musical notation for measures 7-9. Measure 7 begins with a fermata over the first two notes. The dynamics are marked 'mp' (mezzo-piano). The melody continues with a dotted quarter note and eighth note pattern.

Musical notation for measures 10-13. The melody continues with a dotted quarter note and eighth note pattern. The piece concludes with a final chord in measure 13.

Duration: 2:00

# When I Can Read My Title Clear

When I can read my title clear  
 To mansions in the skies,  
 I'll bid farewell to every fear  
 And wipe my weeping eyes.  
 – Isaac Watts (1674-1748)

C. E. Walz  
 Tune: PISGAH  
 Kentucky Harmony, 1816

**Joyfully** ♩ = 108

*mp*

4 (mel.) *mf* *mp*

7

10 *mf*

Duration: 2:15

# On Jordan's Stormy Banks

On Jordan's stormy banks I stand,  
 And cast a wishful eye  
 To Canaan's fair and happy land  
 Where my possessions lie.  
 – Samuel Stennett (1727-1795)

C. E. Walz

Tune: THE PROMISED LAND  
 Traditional American melody

**Rubato** ♩ = 80

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The first system (measures 1-4) is marked *p* (piano) and includes a *rit.* (ritardando) section in measures 3-4. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-13) is marked **Steadily** ♩ = 80 and changes to 2/2 time, with a *mp* (mezzo-piano) dynamic. The fourth system (measures 14-18) is marked *(mel.)* and returns to 4/4 time, featuring a more active melody in the right hand and a steady accompaniment in the left hand.

*p*

*rit.* *a tempo*

5

9

**Steadily** ♩ = 80

*mp*

14 *(mel.)*

Duration: 2:15



# My Shepherd Will Supply My Need

*My Shepherd will supply my need,*

*Jehovah is His name.*

*In pastures green He leads me on,*

*Beside the living stream.*

– Isaac Watts (1674-1748)

**C. E. Walz**

Tune: RESIGNATION

*Southern Harmony, 1835*

Tenderly ♩ = 76-80

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a dynamic marking of *mp*. The second system starts at measure 4, with a melodic line in the treble clef marked *(mel.)* and *rall.*, and the bass clef marked *a tempo*. The third system starts at measure 7. The fourth system starts at measure 10, with a dynamic marking of *p* in the treble clef and *mp* in the bass clef. A slur is placed under the first two measures of the bass clef in this system.

Duration: 2:40

# There Is a Happy Land

*There is a happy land,  
Far, far away,  
Where saints in glory stand,  
Bright, bright as day.*  
– Andrew Young (1807-1889)

**C. E. Walz**  
Tune: **HAPPY LAND**  
Hindustani melody

With a light bounce ♩ = 112

*p*

(mel.)

5

8

11 *r.h. over l.h.*

*mp*

Duration: 2:10

# Arise

## (I Will Arise)

*I will arise and go to Jesus,  
He'll embrace me in His arms;  
In the arms of my dear Savior,  
O there are ten thousand charms.*  
— Anonymous

**C. E. Walz**  
Tune: RESTORATION  
Southern Harmony, 1835

Mysteriously ♩ = 84

The first system of the musical score is in 4/4 time, marked 'Mysteriously' with a tempo of ♩ = 84. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece, starting at measure 5. The melodic line in the right hand moves to a higher register, and the left hand continues with its accompaniment. The dynamics remain piano.

The third system begins at measure 9, marked '(mel.)' and 'mp' (mezzo-piano). The right hand now carries the primary melody, while the left hand provides harmonic support with chords and moving lines.

The fourth system starts at measure 12. The right hand continues the melodic development, and the left hand features more complex chordal textures and rhythmic patterns.

Duration: 2:35