

Nearer, My God, to Thee

Text by Sarah F. Adams, Music by Lowell Mason

Arr. by The W Duo (Russell and Lyndsey Wulfenstein)

[Intro] $J=70$

with contemplation, subtle rubato

Musical score for the intro section. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Bass staff also includes a bass clef. Measure 1 starts with a rest followed by eighth notes. Measure 2 begins with sixteenth-note patterns. Measure 3 continues with sixteenth-note patterns. Measure 4 shows a transition with eighth notes and sixteenth-note patterns. Measures 5-6 show a continuation of the sixteenth-note patterns. Measure 7 concludes with a melodic line. Measure 8 starts with a bass note followed by eighth notes. Measure 9 ends with a bass note followed by eighth notes.

5

Continuation of the musical score from measure 5. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Bass staff also includes a bass clef. Measure 5 starts with a rest followed by eighth notes. Measure 6 begins with sixteenth-note patterns. Measure 7 continues with sixteenth-note patterns. Measure 8 shows a transition with eighth notes and sixteenth-note patterns. Measures 9-10 show a continuation of the sixteenth-note patterns. Measure 11 concludes with a melodic line. Measure 12 starts with a bass note followed by eighth notes. Measure 13 ends with a bass note followed by eighth notes.

[Verse 1] with longing

Musical score for Verse 1. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Bass staff also includes a bass clef. Measure 9 starts with a bass note followed by eighth notes. Measure 10 begins with sixteenth-note patterns. Measure 11 continues with sixteenth-note patterns. Measure 12 shows a transition with eighth notes and sixteenth-note patterns. Measures 13-14 show a continuation of the sixteenth-note patterns. Measure 15 concludes with a melodic line. Measure 16 starts with a bass note followed by eighth notes. Measure 17 ends with a bass note followed by eighth notes.

Near - er my God, to thee, Near - er to - thee!

13

Continuation of the musical score from measure 13. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Bass staff also includes a bass clef. Measure 13 starts with a bass note followed by eighth notes. Measure 14 begins with sixteenth-note patterns. Measure 15 continues with sixteenth-note patterns. Measure 16 shows a transition with eighth notes and sixteenth-note patterns. Measures 17-18 show a continuation of the sixteenth-note patterns. Measure 19 concludes with a melodic line. Measure 20 starts with a bass note followed by eighth notes. Measure 21 ends with a bass note followed by eighth notes.

E'en though it be - a cross That rais - eth me.

Interlude

17

Musical score for the interlude section. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Bass staff also includes a bass clef. Measure 17 starts with a rest followed by eighth notes. Measure 18 begins with sixteenth-note patterns. Measure 19 continues with sixteenth-note patterns. Measure 20 shows a transition with eighth notes and sixteenth-note patterns. Measures 21-22 show a continuation of the sixteenth-note patterns. Measure 23 concludes with a melodic line. Measure 24 starts with a bass note followed by eighth notes. Measure 25 ends with a bass note followed by eighth notes.

Verse 2

earnestly

21

mp

Though like the wan - der - er, The sun gone down,

mp *accel.* *rit.* *accel.* *rit.*

25

Dark - - ness be o - ver me, My Rest a

accel. *rit.* *a tempo*

Interlude

28

mf stone. *mf* *mf*

Chorus 2

32

p Yet in my dreams I'd be Near - er my God, to thee,

p

36

p Near - - er my God to thee, Near - er to

p

Interlude pressing forward - being swept away into a dream

39

f thee.

f

f

43 **Verse 3** awkening to a vision

p

There let the way ap - pear, Steps un to heav'n;

3 3 3

p p

3 3 3

47

f

All that thou send - est me, In mer - cy giv'n;

f f

3 3 3

3 3 3

3 3 3

52 **Chorus 3**

mp

An - gels to beck - on me Near - er my God to thee,

3 3

mp

rit. - - - - -

3 3 3

56

Near - er, my God, to thee, Near - er to thee.

3

rit. - - - - -

3 3 3

Verse 4 joyfully, waking from a touching dream

60

mp

Then with my wak - ing thoughts, Bright with thy praise,

mp slightly faster

with firm conviction

64

f

Out of my stony griefs Be - - thel I'll raise;

f

Chorus 4 contemplatively

68

pp

So, by my woes to be Near - er my God to thee,

pp

72

Near - er my God to thee, Near - er to thee!

Interlude

76

Verse 5 pressing forward with restrained anticipation

80

Or if on joyful wing Clear - ving the sky,

84

Sun, moon, and stars for - got up - ward I fly!

Chorus 5 glorious with grateful praise

88

Still all my song shall be Near - er my God to thee,

ff

rit.

overcome with gratitude

92

Near - er my God to thee, Near - er Near - er Near - er to

mp

a tempo

mp

accel. *rit.* *accel.* *rit.* *accel.*

as if to the Savior in person

97

thee.

Near - er to thee!

mp

p

rit.

p

pp