

# A POOR WAYFARING MAN OF GRIEF

SATB with Solo

James Montgomery

George Coles  
arr. by Linda Chapman and  
Bonnie Heidenreich

Solo

A — poor — way - far — ing Man of grief — Hath of - ten crossed — me  
on my way, Who — sued — so hum — bly for re - lief — That I could nev — er  
an — swer nay. I — had not pow'r — to ask his name, — Where - to he went, — or  
whence he came; Yet — there — was some — thing in his eye — That won my love; — I

The musical score is written for a solo bass voice and piano. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is written in a bass clef. The lyrics are placed below the vocal line. There are two measures marked with a box containing the number '9', indicating a repeat or a specific measure number. The piano accompaniment provides harmonic support for the vocal line, with chords and single notes in both hands.

Also available as a "Vocal Score"

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SS 17

knew — not why. I — spied — him where — a foun - tain burst — Clear from the rock; — his

*A*

17

strength was gone. The — heed — less wa — ter mocked his thirst; — He heard it, saw — it

25 *mf*

hur — rying on. I — ran *mf* and raised — the suf - frer up; — Thrice from the stream — he

25

*dimin.* *mp* 29

drained my cup, Dipped and re- turned it run - ning o'er; I drank and nev - er

*dimin.* *mp*

*dimin.* *mp* 29

*rit.* 33 SA

thirst - ed more. In - pris'n I saw him next, con - demned To

*rit.* TB *f*

*rit.*

*a tempo* 39

meet a trait - or's doom at morn. The - tide of ly - ing tongues I stemmed, and

*a tempo* Ooh,

*a tempo* 39

hon - ored him — 'mid shame — and scorn. My — friend - ship's ut — most zeal to try, — He

*rit.* asked if I — for him would die. The — flesh — was weak; — my blood ran chill, — But *mp* 47  
*rit.* Ooh, —

*mf cresc.* my free spir — rt *rit.* cried, — "I will!" *f* 51 Then —  
*mf cresc.* *rit.* *a tempo* 51 *f*

in a moment to my view The stranger started

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "in a moment to my view The stranger started". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

from disguise. The tokens in his hands I knew; The

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "from disguise. The tokens in his hands I knew; The". The musical notation remains consistent with the first system, featuring a vocal line in treble clef and a piano accompaniment in grand staff.

*ff rit.* Sa - vior stood be - fore my eyes. *mp* 60 *a tempo* He spake, and my poor

*ff rit.* *mp a tempo*

*ff rit.* 60 *a tempo*

The third system of the musical score includes dynamic markings and tempo changes. The lyrics are: "Sa - vior stood be - fore my eyes. He spake, and my poor". The system is divided into three measures. The first measure is marked *ff rit.* (fortissimo, ritardando). The second measure is marked *mp* (mezzo-piano) and contains a box with the number "60". The third measure is marked *a tempo*. The piano accompaniment also follows these markings, with *ff rit.* in the first measure and *a tempo* in the third measure, also containing a box with the number "60".

name he named, — "Of me thou hast — not been a - shamed. These —

deeds — shall thy — mem - or - ial be; — Fear not, thou didst — them

*rit.*

*rit.*

un — to me." —

*dimin.* *p* *a tempo*

*dimin.* *p* *a tempo*

*dimin.* *p* *a tempo*