

Lead Me, Lord

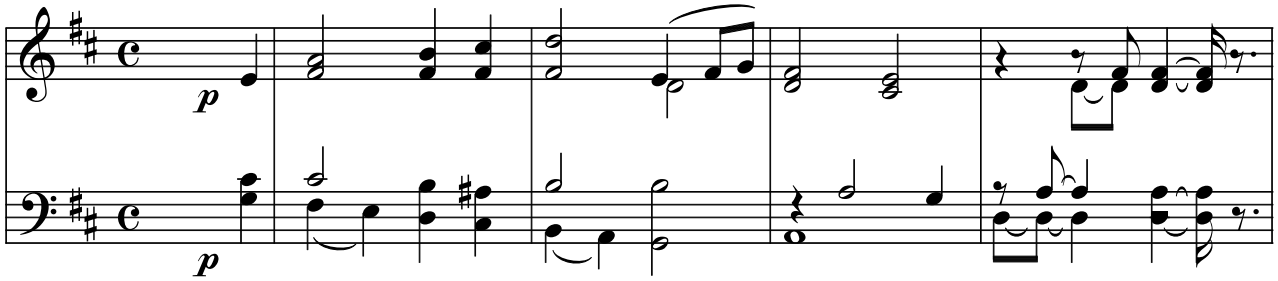
Psalms 5:8, 4:8

Music by Samuel Sebastian Wesley

Arranged by Whitney V. Myers

♩ = 86

Piano

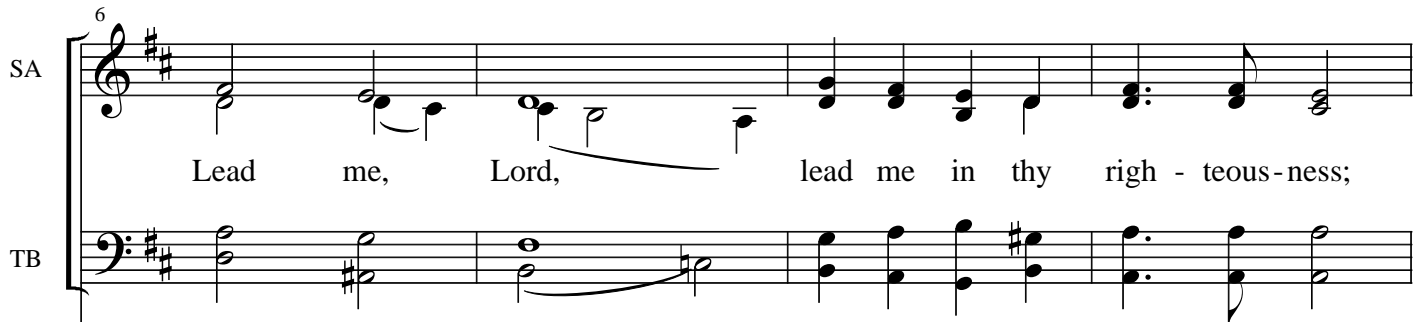


The piano introduction consists of two staves in G major (one sharp) and common time. The right hand starts with a treble clef and a piano (*p*) dynamic. The left hand starts with a bass clef and a piano (*p*) dynamic. The music features a mix of chords and moving lines, with a final cadence in the fifth measure.

SA

Lead me, Lord, lead me in thy righteousness;

TB



This system contains the vocal parts for Soprano Alto (SA) and Tenor Bass (TB) and the piano accompaniment (Pno.) for the first phrase. The vocal parts begin at measure 6. The SA part has a treble clef, and the TB part has a bass clef. The piano accompaniment has two staves. The lyrics are: "Lead me, Lord, lead me in thy righteousness;"

Pno.



This system shows the piano accompaniment (Pno.) for the first phrase, continuing from the previous system. It features a treble and bass clef with various chordal and melodic textures.

SA

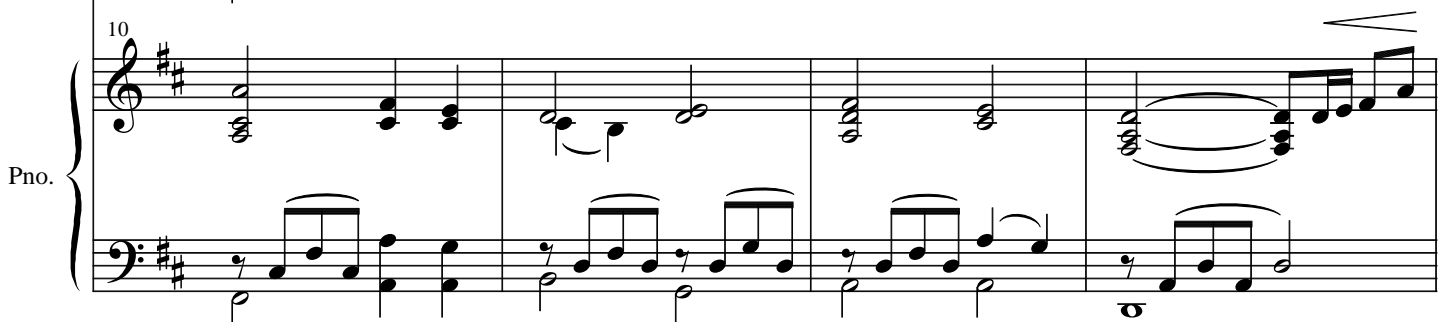
make thy way plain before my face.

TB



This system contains the vocal parts for SA and TB and the piano accompaniment (Pno.) for the second phrase. The vocal parts begin at measure 10. The SA part has a treble clef, and the TB part has a bass clef. The lyrics are: "make thy way plain before my face."

Pno.



This system shows the piano accompaniment (Pno.) for the second phrase, continuing from the previous system. It features a treble and bass clef with various chordal and melodic textures, ending with a fermata in the final measure.

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The musical score is arranged in three systems. The first system covers measures 14 to 17. The SA part begins with a *mp* dynamic and the lyrics "For it is thou, Lord, thou, Lord on - ly, that". The TB part provides harmonic support with a *mp* dynamic. The Pno. part features a rhythmic accompaniment in the left hand and chords in the right hand, also marked *mp*. The second system covers measures 18 to 21. The SA part continues with the lyrics "mak - est me dwell in safe - ty." and includes a *p* dynamic marking. The TB part also includes a *p* dynamic marking. The Pno. part continues with the same accompaniment style, marked *p*. The score concludes with a double bar line at the end of measure 21.