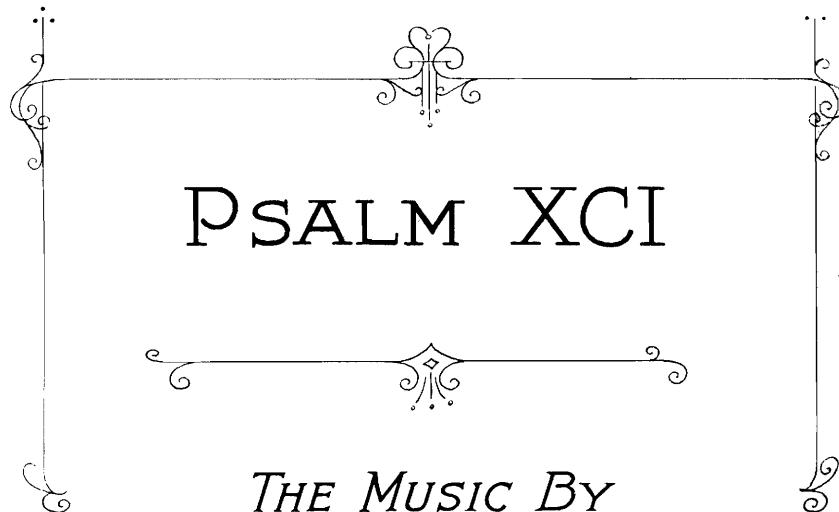


148697

W.H. Neidlinger



HE THAT DWELLETH IN THE SECRET PLACE



PSALM XCI

The Music By

W.H. NEIDLINGER

High Voice

Low Voice

PRICE 60 CENTS

THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK LONDON
"THE HOUSE DEVOTED TO THE PROGRESS OF AMERICAN MUSIC"

15TH. A

The John Church
100 Centre Street
New York, N.Y.

He that Dwelleth in the Secret Place

The Text from
Psalm XCI

Music by
W. H. NEIDLINGER

Largo

Largo

Largo (♩ = 50)

loco

p

He that dwell - eth in the se - cret place of the Most

p

High _____ Shall a - bide un - der the

mp **rit.**

shad - ow of the Al - might - y. — Be-cause thou hast

made the Lord, which is my ref - uge, ev - en the Most High

thy hab - i - ta - tion; There shall no e - vil be - fall thee,

mp *accel.* , *rit.* *pp* *piu lento*

There shall no e - vil be - fall thee. For He shall give His

mp *accel.* *rit.* *pp* *piu lento*

an - gels charge ov-er thee, — to keep thee in all thy ways. —

$\text{♩} = 126$ *mf*

Be - cause he hath set his love up - on me,

$\text{♩} = 126$ *mf*

I will hon - or him, and de - liv - er him. —

f *molto rit.*

f *molto rit.*

(♩ = 56) ***ff***

With long life will I sat - is - fy him, and show him my sal -

(♩ = 56)

ff

accel.

rit.

va - tion: With long life will I sat - is - fy him, and

rit.

accel.

Tempo I.

show him my sal - va - tion, my sal - va - tion.

Tempo I.

accel.

6

loco

mf

mp

p

pp

Two Impressive, Tender Songs.

by

W. H. NFIDI INGFR

Date Due

My Mammy	That Died.
MAY 1 NOV 1 '59	
JUN 24 APR 12 '60	
	NOV 29 '64
	DEC 5 '64
Sept 20 '62	
	Oct 20 '62
No song of se "Mammy" son This one by W years been repr It illumines, by teristics which,	in is the true ongs have for vide appeal. those charac-
"My Mam Mos' gent Mar 25 '33	
Who but Mam Oct 17 '33	nd—
"Dat angel Kaint be	
brings strange Feb 14 '39	failure to "do
like we should	
We may disagr Mar 21 '39	out a Mammy
song there is 1939	common con-
consciousness is a	for one's own
pleasure—and	

OH, THE LITTLE ROSE THAT DIED

There is one great asset in a song—the unity of melody and accompaniment. Such songs are "artist's" songs in the truest sense, lending themselves to the highest form of the finished artistry of a fine recitalist.

The simple verses about the little rose and its strivings are, of course, not at all about the rose, but about a bigger thing, and thereby enters the drama.

With the accompaniment producing the proper mental atmosphere, the melody lures one to plumb the full depth of the seriousness underlying the charming verses, and thus the singer's task is made easy, or rather, the possibilities of the singer's opportunity are enhanced.

The song is equally effective for either high or low voice and in neither key is the range a difficult one.

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Cincinnati New York London

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