

The Sweet By and By

Text: Sanford Bennett. Melody: Joseph Webster

Arr: Philip Norman 2 December 2008

Musical notation for measures 1-4, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Never Hurried' and 'Rall.' with a fermata over the final note of the first staff.

A On that shore, — on that shore, — we shall meet on that shore. **B**

we shall meet on that shore.

5 a Tempo

Musical notation for measures 5-8, continuing the accompaniment.

V1. There's a land that is fair - er than day, and by faith we can see is a -
V2. We shall sing on that beau - ti - ful shore the me - lo - di - ous songs of the

9

Musical notation for measures 9-11.

far, For the Fa - ther waits o - ver the way, to pre
blest, And our spi - rits shall sor - row no more, not a

12

Musical notation for measures 12-14.

- pare us a dwell - ing place there. In the sweet by and
sigh for the bless - ings of rest.

15 in the sweet

Musical notation for measures 15-18.

by, we shall meet on that beau - ti - ful shore; In the
by and by we shall meet on that shore;

18

sweet by and by, we shall meet on that beau - ti - ful
in the sweet by and by we shall meet on that beau - ti - ful

21

shore. We shall meet, we shall meet, we shall
shore

25

meet on that shore, D Ah, _____
V3. To our boun - ti - ful Fa - ther a -

29

ah, _____
bove, we will of - fer the trib - ute of praise, For the

32

ah, _____ ah, _____
glo - ri - ous gift of his love, and the bless - ings that hal - low our

35 In the sweet by and by, we shall

days.

38 meet on that - beau - ti - shore; In the sweet by and

meet on that shore; In the sweet by and

41 by, we shall meet on that beau - ti - ful shore.

by, we shall meet on that beau - ti - ful shore.

PERFORMANCE METHODS

THREE PARTS

- 1) As written, unaccompanied;
- 2) Unaccompanied, but omitting the bars between A and B, and C and D;
- 3) Accompanied, taking the bars between A and B, and C and D as instrumental sections;

UNISON

Accompanied, taking the bars between A and B, and C and D as instrumental sections, the melody being sung in all verses.