

# Jesus the Very Thought

SATB

John B. Dykes  
arr. Linda Pratt

attr. to Bernard of Clairvaux  
*optional accapella*

*mp* Je - sus, the ver - y thought of thee with sweet - ness fills my

2 4 6

This system contains the first six measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 2, 4, and 6 are indicated above the vocal staff.

*for rehearsal or performance*

This system shows the piano accompaniment for the first six measures, corresponding to the vocal line above. It includes both treble and bass staves.

breast; But sweet - er far thy face to see And in thy

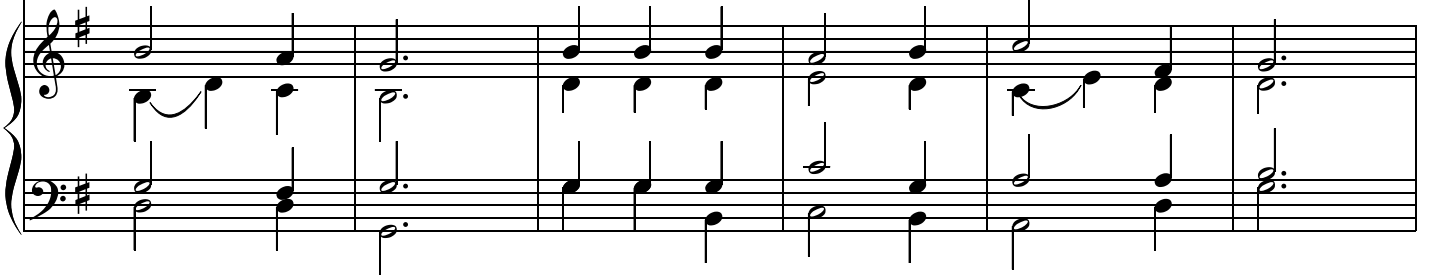
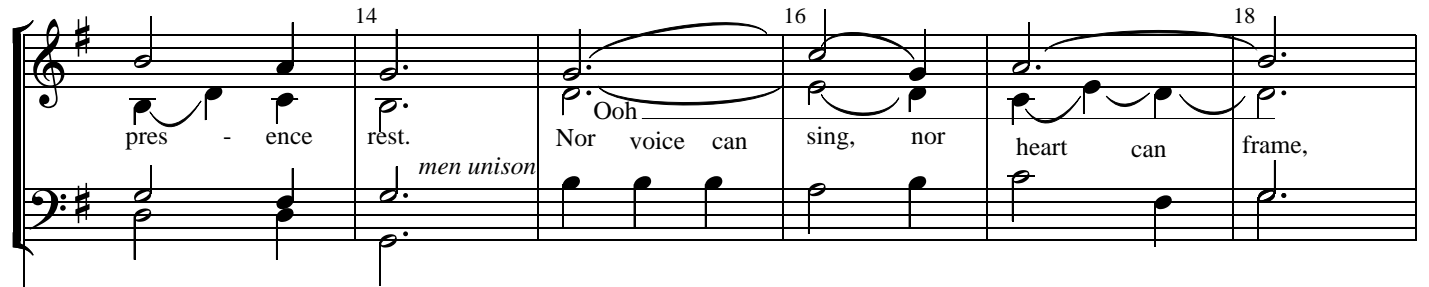
8 10 12

This system contains the next six measures (measures 7-12). The vocal line continues with lyrics, and the piano accompaniment provides harmonic support. Measure numbers 8, 10, and 12 are indicated above the vocal staff.

This system shows the piano accompaniment for the second system, corresponding to the vocal line above. It includes both treble and bass staves.

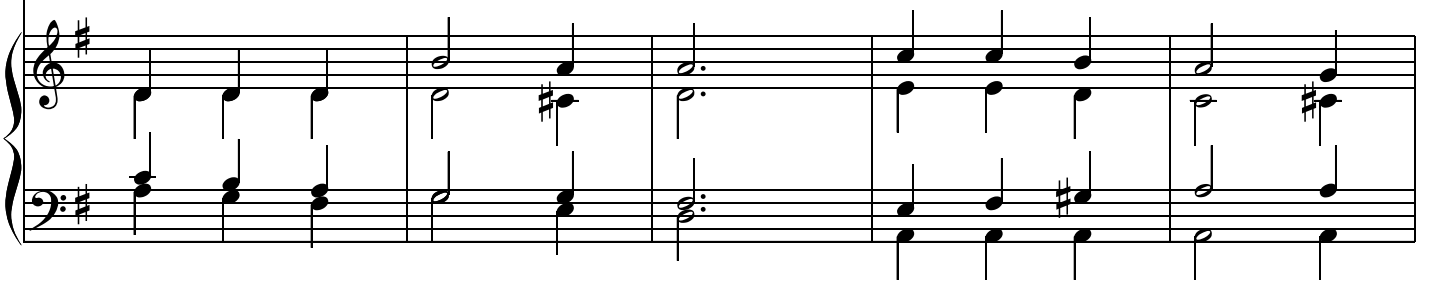
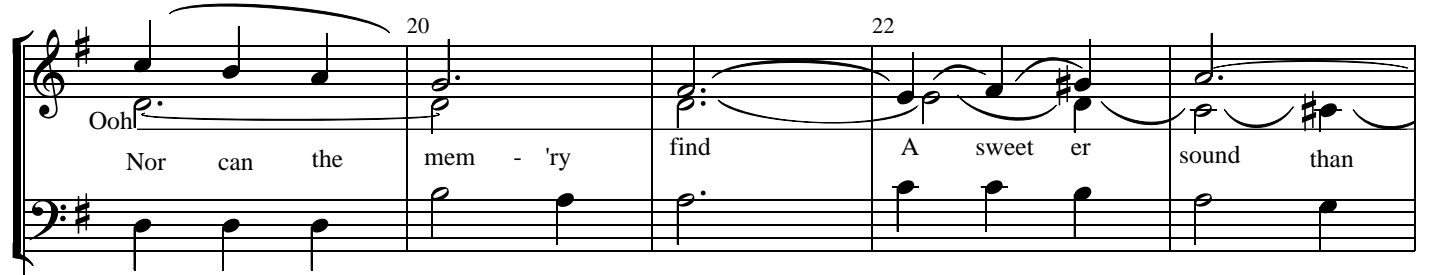
14 16 18

pres - ence rest. *men unison* Ooh Nor voice can sing, nor heart can frame,



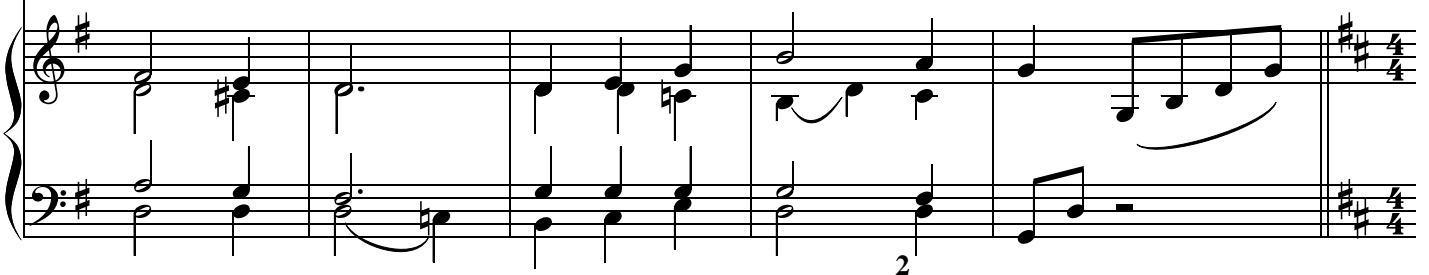
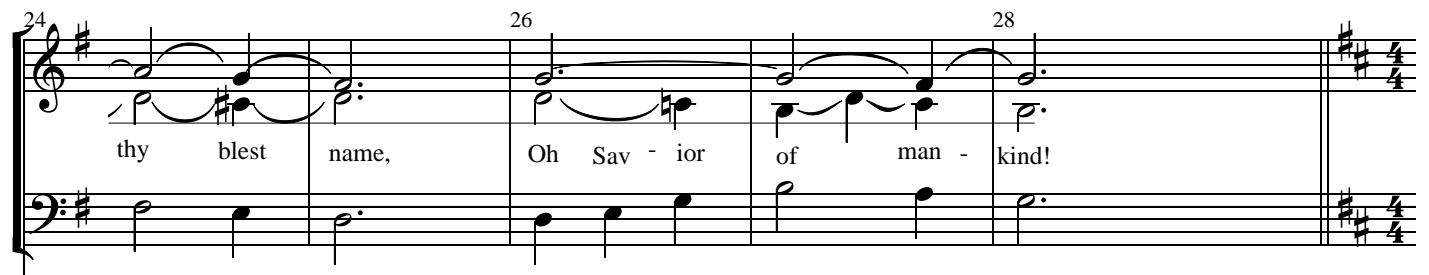
20 22

Ooh Nor can the mem - 'ry find A sweet er sound than



24 26 28

thy blest name, Oh Sav - ior of man - kind!



30 32

Our sav - ior's love shines like the sun with per - fect light,

*mf*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two sharps (F# and C#). It begins at measure 30 with the lyrics 'Our sav - ior's love shines like the sun with per - fect light,'. The piano accompaniment is in the bass clef and features a steady eighth-note pattern in the left hand and chords in the right hand. The dynamic marking *mf* is placed below the vocal line.

*mf*

The piano accompaniment for the first system continues from the previous system. It maintains the eighth-note pattern in the left hand and provides harmonic support with chords in the right hand. The dynamic marking *mf* is placed below the first measure.

34 36

as from a - bove it breaks through clouds of strife.

The second system of music begins at measure 34 with the lyrics 'as from a - bove it breaks through clouds of strife.' The vocal line continues in the treble clef. The piano accompaniment in the bass clef features a steady eighth-note pattern. The dynamic marking *mf* is not explicitly shown in this system but is implied from the previous system.

*cresc.*

The piano accompaniment for the second system continues from the previous system. It features a steady eighth-note pattern in the left hand and chords in the right hand. The dynamic marking *cresc.* is placed below the final measure, indicating a crescendo.

38 40

Light - ing our way, it leads us back in to His sight.

The third system of music begins at measure 38 with the lyrics 'Light - ing our way, it leads us back in to His sight.' The vocal line continues in the treble clef. The piano accompaniment in the bass clef features a steady eighth-note pattern. The dynamic marking *f* is placed below the first measure.

*f*

The piano accompaniment for the third system continues from the previous system. It maintains the eighth-note pattern in the left hand and provides harmonic support with chords in the right hand. The dynamic marking *f* is placed below the first measure.

42 44

Where we may stay to share e - ter - nal

3

46 48

women unison  
life. Oh hope of ev - ery con - trite

men unison  
The Spi - rit voice of good - ness whis - pers

*mf*

50 52

heart. Oh joy of all the meek

to our hearts, a bet - ter choice than e - vil's an - gushed

54 56

To those who fall *cresc.* how kind Thou

*cresc.*

58 60

art. *f* And we are bound to Him

*f*

62

*rit.* by lov - ing ties! *f*

*f*