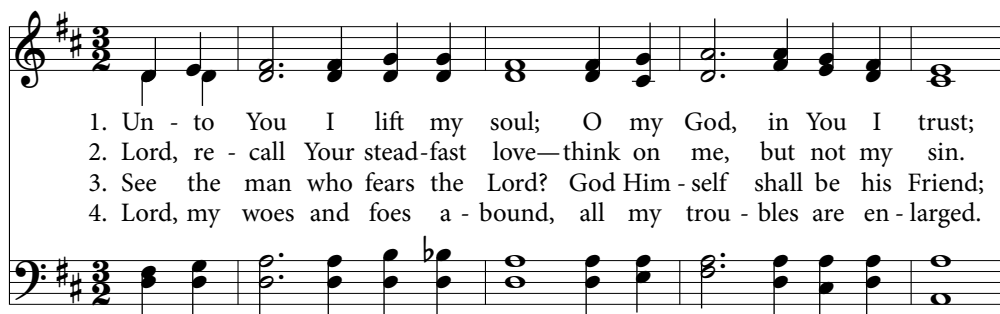
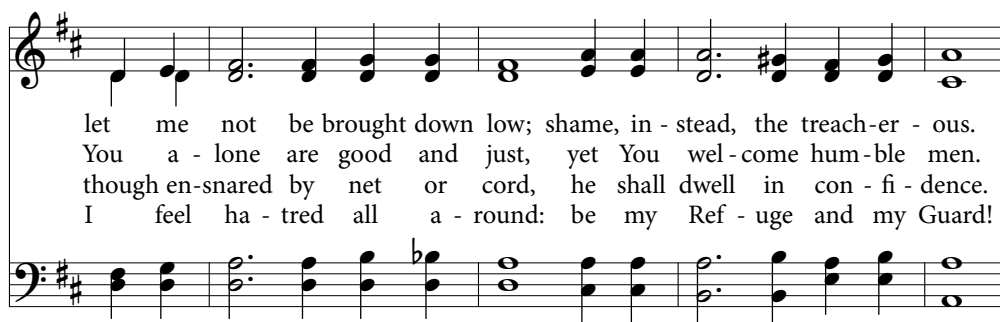


# Unto You I Lift My Soul

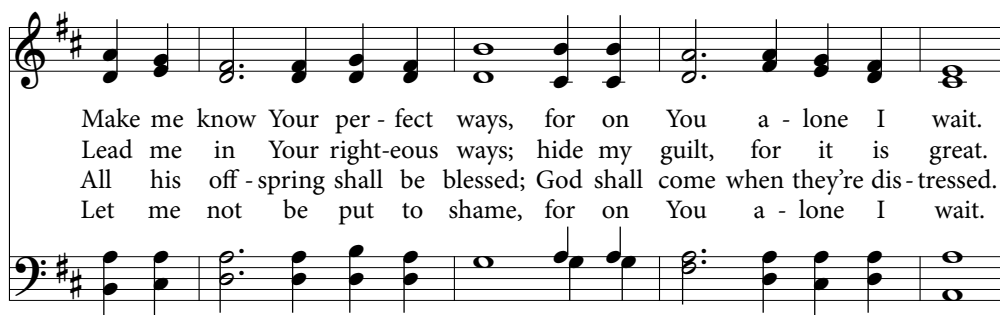
## PSALM 25



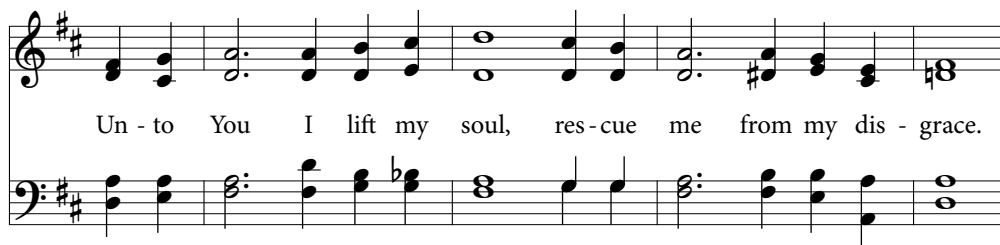
1. Un - to You I lift my soul; O my God, in You I trust;  
2. Lord, re - call Your stead-fast love—think on me, but not my sin.  
3. See the man who fears the Lord? God Him - self shall be his Friend;  
4. Lord, my woes and foes a - bound, all my trou - bles are en - larged.



let me not be brought down low; shame, in - stead, the treach - er - ous.  
You a - lone are good and just, yet You wel - come hum - ble men.  
though en - snared by net or cord, he shall dwell in con - fi - dence.  
I feel ha - tred all a - round: be my Ref - uge and my Guard!



Make me know Your per - fect ways, for on You a - lone I wait.  
Lead me in Your right - eous ways; hide my guilt, for it is great.  
All his off - spring shall be blessed; God shall come when they're dis - tressed.  
Let me not be put to shame, for on You a - lone I wait.



Un - to You I lift my soul, res - cue me from my dis - grace.

Words: Chris Anderson

Music: James Mountain, 1890

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EVERLASTING LOVE

77 77 D

Un - to You I lift my soul, stoop to me with sav-ing grace.

This musical score is written for a two-part setting, likely for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Un - to You I lift my soul, stoop to me with sav-ing grace." The music consists of 12 measures. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The accompaniment begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The melody continues with a half note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. The accompaniment continues with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The melody concludes with a half note A5, followed by a quarter note B5, a quarter note C6, and a half note B5. The accompaniment concludes with a half note A4, followed by a quarter note G4, a quarter note F#4, and a half note E4.