

SOUL OF MY SAVIOR

F Dm Gm7 C F C F

1. Soul of my Sav - ior, sanc - ti - fy my breast;
 2. Strength and pro - tec - tion may thy Pas - sion be;
 3. Hear me, Lord Je - sus, lis - ten as I pray;

C G7 C F G C

1. Bod - y of Christ, be thou my sav - ing guest;
 2. O Bless - ed Je - sus, hear and an - swer me;
 3. "Lead me from night to nev - er end - ing day.

C7 F C Am C7 F

1. Blood of my Sav - ior, bathe me in thy tide;
 2. Deep in thy wounds, Lord, hide and shel - ter me;
 3. Fill all the world with love and grace di - vine,

C7 Dm Gm Dm Csus4 C F

1. Wash — me with wa - ter flow - ing from his side.
 2. So — shall I nev - er, nev - er part from thee.
 3. And — glo - ry, laud, and praise be ev - er thine."

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 10 10 10 10; verses 1-2 attr. to Pope John XXII, 1249-1334; tr. by Edward Caswall, 1814-1878, alt.; verse 3, composite, based on *God of Our Fathers*; Daniel C. Roberts, 1841-1907.
 Music: ANIMA CHRISTI; W.J. Maher, SJ, 1823-1877, alt.

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Capo 3: (D) (Bm) (Em7) (A) (D) (A) (D)
 F Dm Gm7 C F C F

1. Soul of my Sav - ior, sanc - ti - fy my breast;
 2. Strength and pro - tec - tion may thy Pas - sion be;
 3. Hear me, Lord Je - sus, lis - ten as I pray;

(A) (E7) (A) (D) (E) (A)
 C G7 C F G C

1. Bod - y of Christ, be thou my sav - ing guest;
 2. O Bless - ed Je - sus, hear and an - swer me;
 3. "Lead me from night to nev - er end - ing day.

(A7) (D) (A) (F#m) (A7) (D)
 C7 F C Am C7 F

1. Blood of my Sav - ior, bathe me in thy tide;
 2. Deep in thy wounds, Lord, hide and shel - ter me;
 3. Fill all the world with love and grace di - vine,

(A7) (Bm) (Em) (Bm) (Asus4) (A) (D)
 C7 Dm Gm Dm Csus4 C F

1. Wash _____ me with wa - ter flow - ing from his side.
 2. So _____ shall I nev - er, nev - er part from thee.
 3. And _____ glo - ry, laud, and praise be ev - er thine."

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 Music: ANIMA CHRISTI; W.J. Maher, SJ, 1823-1877, alt.; guitar acc. © 1995, OCP. All rights reserved.

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Capo 3: (D) (Bm) (Em7) (A) (D) (A) (D)
 F Dm Gm7 C F C F

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(A) (E7) (A) (D) (E) (A)
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(A7) (D) (A) (F#m) (A7) (D)
 C7 F C Am C7 F

1. Blood of my Sav - ior, bathe me in thy tide;
 2. Deep in thy wounds, Lord, hide and shel - ter me;
 3. Fill all the world with love and grace di - vine,

(A7) (Bm) (Em) (Bm) (Asus4) (A) (D)
 C7 Dm Gm Dm Csus4 C F

1. Wash _____ me with wa - ter flow - ing from his side.
 2. So _____ shall I nev - er, nev - er part from thee.
 3. And _____ glo - ry, laud, and praise be ev - er thine."

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

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SOUL OF MY SAVIOR

SOLO INSTRUMENT: Use with keyboard edition only.

The musical score is written for a solo instrument in 4/4 time, featuring a treble clef and a key signature of one flat (B-flat). The piece consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and includes crescendos to mezzo-forte (*mf*) and decrescendos back to *mp*. The second staff starts with a piano (*p*) dynamic, moves to *mp*, then features crescendos to *mf* and decrescendos to *mp*, ending with a *mf* dynamic. The third staff begins with *mp*, moves to *mf*, then back to *mp*, and ends with a *mf* dynamic. The fourth and final staff starts with *mp* and concludes with a *mf* dynamic. The music is characterized by flowing eighth-note patterns, often grouped in pairs or fours, with various phrasing slurs and dynamic markings throughout.

Music: ANIMA CHRISTI; W.J. Maher, SJ, 1823–1877, alt.; arr. by Randall DeBruyn, b. 1947, © 1990, OCP. All rights reserved.

SOLO INSTRUMENT: Use with guitar edition only.

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *mp* and features a crescendo leading to *mf* and a decrescendo back to *mp*. The second staff starts with *p* and *mp*, followed by a crescendo to *mf*, a decrescendo to *mp*, and a final crescendo to *mf*. The third staff shows a crescendo from *mp* to *mf*, a decrescendo, and a final crescendo to *mf*. The fourth staff begins with *mp* and concludes with a decrescendo to *mf*. The music is characterized by flowing eighth-note patterns, often grouped in pairs or fours, with various dynamic markings and hairpins indicating the intended performance intensity.

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