

97. Have Thine Own Way, Lord

Adelaide A. Pollard, 1902

George C. Stebbins, 1907

1. Have Thine own way, Lord! Have Thine own way! Thou art the Pot-ter; I am the clay. Mold me and
2. Have Thine own way, Lord! Have Thine own way! Search me and try me, Mas-ter, to-day! Whit-er than
3. Have Thine own way, Lord! Have Thine own way! Wound-ed and wea-ry, help me, I pray! Pow-er all
4. Have Thine own way, Lord! Have Thine own way! Hold o'er my be-ing ab-so-lute sway! Fill with Thy

The first system of music consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The piano accompaniment begins with a bass clef and the same key signature and time signature. The music is written in a simple, hymn-like style with block chords and a steady rhythm.

make me aft-er Thy will, while I am wait-ing, yield-ed and still.
snow, Lord, wash me just now as, in Thy pres-ence, hum-bly, I bow.
pow-er sure-ly is Thine! Touch me and heal me, Sav-ior di-vine!
Spir-it till all shall see Christ on-ly, al-ways, liv-ing in me! A-men.

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line continues with the same treble clef, key signature, and time signature. The piano accompaniment continues with the same bass clef, key signature, and time signature. The music concludes with a double bar line.