

# Sing Forth His Glorious Name

Based on Psalm 66:2

Words and Music by  
Mary McDonald

① Jubilantly ♩ = ca. 56

The musical score is written in G major (one sharp) and 6/8 time. It begins with a piano introduction marked *mf*. The first system shows the piano accompaniment. The second system starts at measure 4 and includes vocal lines for SATB unison voices, with lyrics: "Let all the peo - ple sing". The piano accompaniment in this system features a first ending marked *f* and a second ending marked *mf*. The third system starts at measure 7 and continues the vocal lines with lyrics: "out His praise; — let ev - 'ry na - tion re -". The piano accompaniment continues with sustained chords and moving bass lines.

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9

joyce! \_\_\_\_\_ Glo - ri - ous praise will fill the sky, the \_\_\_\_\_

12 SA

heav-ens break forth in song! \_\_\_\_\_ *mf*

TB Moun-tains and hills \_\_\_\_\_ will sing

15

Moun - tains will sing,

out His praise; \_\_\_\_\_ all of the earth \_\_\_\_\_ will re -

17 2

will re - joice! Trees of the field will

joice!

19

clap their hands, and the rocks will sing for

21

joy! Sing ho - san - na!

*f*

*f*

24

Let ev - 'ry voice pro - claim! Sing ho -

27

san - na! Lift up His ho - ly Name!

30

Je - sus, Sav - ior, ev - er His truth shall

33

reign! Sing ho - san - na! Hail the King! Sing

36

forth His glo - ri - ous Name!

3

39

42 *mf*

Glo - ry to You;

*mf*

Glo - ry and hon - or we bring to You; — prais - es we joy - ful - ly

45

we will sing! All pow - er and praise be giv - en You, our —

sing! —

48

Sav - ior, our Lord and King! — Ten - der, com - pas - sion - ate

# Hiding in the Shadows

Words by  
**Lloyd Larson and  
Johann Heermann, 1630;**  
Tr. Robert Bridges, 1899, *alt.*

Music by **Lloyd Larson**  
Incorporating: **HERZLIEBSTER JESU**  
by **Johann Crüger, 1640**

6 Solemnly ♩ = ca. 66

SA *mp*

TB *mp*

Hid-ing in the shad-ows

Solemnly ♩ = ca. 66

*mp*

4

of Je - ru - sa - lem, skep-tics whis - per in the crowd. The

8vb

7

streets re-sound in song; ho - san-nas fill the air. The praise is strong and

10 *mf*

loud! Palms are held up high, the Lord is pass-ing by.

*mf*

13

*mf* "Lift up your voice and sing!"

"Bless-ed is the King! Lift up your voice and sing!"



16

*rit.*

*a tempo*  
*mp*

Hid-ing in the shad-ows of Je-ru-sa-lem, skep-tics

*rit.* *mp a tempo*

19

7

*mf*

whis-per in the crowd. Hid-ing in the shad-ows

*mf*

Hid-ing in the

22

of Je-ru-sa-lem, seeds of hate and doubt are sown. Re-

shad-ows, seeds of hate and doubt are sown.

*mf*

Sub

lig-ious lead - ers scheme; the e - vil plans are made: be -

Re - lig-ious lead-ers scheme, plans are made:

27

tray - al by His own!

*f*

*f*

The lead-ers watch and wait, their

*f*

8<sup>va</sup>

30

*f*

“Re-move this de-vi-ous fraud! He is no Son of

hearts are filled with hate!

*f*

33

*rit.*

*mf a tempo*

God!"

Hid - ing in the shad - ows

*mf*

Hid - ing in the

*rit.*

*mf a tempo*

36

8

of Je - ru - sa - lem, seeds of hate and doubt are sown.

shad - ows, seeds of hate and doubt are sown.

39

*p*

Ah, ho - ly Je - sus,

*p*

*p*

# A Price We Can Pay

Words and Music by  
Larry Shackley

10 With energy  $\text{♩} = 48$

Piano introduction in 3/4 time, starting with a forte (*f*) dynamic. The right hand features a melody of quarter notes, while the left hand plays a steady eighth-note accompaniment.

5 TB

*mf*

- 1. They
- 2. (The)

First vocal entry for Tenor Bass (TB) and piano accompaniment. The vocal line begins with a rest followed by a half note. The piano accompaniment features a melody of quarter notes in the right hand and a bass line of quarter notes in the left hand. A *dim.* (diminuendo) marking is present.

9

call Him a King and they call Him a Sav - ior, but  
rab - ble a - dore Him, the chil - dren be - friend Him, we

Piano accompaniment for the second vocal entry, starting with a mezzo-forte (*mf*) dynamic. The right hand plays a steady eighth-note accompaniment, and the left hand plays a bass line of quarter notes.

13

this man's be - hav - ior is out of con - trol. He  
can't ap - pre - hend Him in front of them all. We

Piano accompaniment for the third vocal entry, continuing the eighth-note accompaniment in the right hand and quarter-note bass line in the left hand.

17

ques - tions the priests, the scribes and the Phar - i - sees, this  
must find a way that's quick and that's qui - et, we

(11) 1st X

(13) 2nd X

21

Naz - a - rene's her - e - sies are bad for the soul.  
can't risk a ri - ot, there can't be a brawl.

26

SA *f*

How can we stop this man? This mir - a - cle

31

work - er from Gal - i - lee? Have we done all we

36

can? We'll lose all we have if the crowd has its

41

way. There must be a price we can pay.

(12)

46

dim.

51

2

*mf* pay.

2. The

2

*dim.*

56

(14)

*rit.*

*mf* *rit.*

Slower ♩ = ca. 116

Solo (Judas)

*mf*

60

I will bring you Je - sus of Naz - a - reth,

Slower ♩ = ca. 116

64

I will dis - cov - er a way,

68

far from the rab - ble and far from the crowd.

15 Faster ♩ = ca. 52

72

What are you will - ing to pay?

Faster ♩ = ca. 52

*cresc.*



76 Solo

SA

TB *mf*

Thir - ty piec - es of sil - ver, \_\_\_\_\_



81 *mf*

What are you will-ing to

*mf*

thir - ty piec - es of sil - ver. \_\_\_\_\_



# Do This in Remembrance

Lyrics by Larry Shackley  
and James Montgomery, 1825

Music by Larry Shackley  
Incorporating: MARTYRDOM  
by Hugh Wilson, 1800

(17) Reflectively ♩ = ca. 92

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *pp* (pianissimo).

Musical notation for measures 5-8. The piano part continues with the melody and bass line. The dynamic marking is *mf* (mezzo-forte).

Musical notation for measures 9-12. This section includes a vocal solo for the word "Jesus" in measure 9. The piano accompaniment features a *dim.* (diminuendo) in measure 9 and a *mp* (mezzo-piano) dynamic in measure 10. The lyrics are: "My friends, I have longed for this".

Musical notation for measures 13-16. The piano accompaniment continues. The lyrics are: "mo - ment, and this Pass - o - ver meal we can".

17 *cresc.* *mf*

share, \_\_\_\_\_ but in a short while I must

*cresc.* *mf*

21

leave you, and no one can fol-low Me

25 (18) *poco rit.*

there. \_\_\_\_\_ So take this

*poco rit.*

29 *a tempo*

bread: this is My bod - y. Take this

*a tempo*

33 *cresc.*

wine: this is My blood, \_\_\_\_\_

37 *f*

shed for for-give - ness, to set cap - tives free.

41 *mf* *mp*

Do this \_\_\_\_\_ in re - mem-brance of

45

Me. \_\_\_\_\_

49 TB

Ac -

*mf*

53

cord - ing to Thy gra - cious word, in

*mf*

57

meek hu - mil - i - ty, this

# Gethsemane

41

Words by  
Susan Bentall Boersma

Music by  
Lloyd Larson

Resolutely ♩ = ca. 76

22

4

SA *poco rit.* **p** *a tempo*

TB

No wel-come at the gar-den gate, no

*poco rit.* *a tempo*

7

light be-neath the an-cient trees; the twist-ed trunks in

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shad-ows stand while branch-es rat - tle in the breeze. Geth - *mp*

sem - a - ne, Geth - sem - a - ne, Geth - sem - a -

*mp*

ne. *p* *mp*

No

# Sing Forth His Glorious Name

Based on Psalm 66:2

Words and Music by  
Mary McDonald

① Jubilantly ♩ = ca. 56

The musical score is written in G major (one sharp) and 6/8 time. It features a piano accompaniment and a vocal line. The piano part begins with a *mf* dynamic and includes a first ending marked with a circled '1'. The vocal line starts at measure 4 with a first ending and a second ending labeled '2. SATB unis.' with a *mf* dynamic. The lyrics are: 'Let all the peo - ple sing out His praise; — let ev - 'ry na - tion re -'. The piano accompaniment continues with a *f* dynamic in the first ending and returns to *mf* in the second ending.

1. *mf*

2. SATB unis. *mf*

Let all the peo - ple sing

1. *f*

2. *mf*

7

out His praise; — let ev - 'ry na - tion re -

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9

joyce! \_\_\_\_\_ Glo - ri - ous praise will fill the sky, the \_\_\_\_\_

12

SA

heav-ens break forth in song! \_\_\_\_\_

TB

*mf*

Moun-tains and hills \_\_\_\_\_ will sing

15

Moun - tains will sing,

out His praise; \_\_\_\_\_ all of the earth \_\_\_\_\_ will re -

17 2

will re - joice! Trees of the field will

joice! \_\_\_\_\_

19

clap their hands, and the rocks will sing for

21

joy! \_\_\_\_\_ Sing ho - san - na!

*f*

# Hiding in the Shadows

Words by  
**Lloyd Larson and**  
**Johann Heermann, 1630;**  
 Tr. Robert Bridges, 1899, *alt.*

Music by **Lloyd Larson**  
 Incorporating: **HERZLIEBSTER JESU**  
 by **Johann Crüger, 1640**

6 Solemnly ♩ = ca. 66

SA *mp*

TB *mp*

Hid-ing in the shad-ows

Solemnly ♩ = ca. 66

*mp*

4

of Je - ru - sa - lem, skep-tics whis - per in the crowd. The

8<sup>vb</sup>

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7

streets re-sound in song; ho - san-nas fill the air. The praise is strong and

10 *mf*

loud! Palms are held up high, the Lord is pass-ing by.

*mf*

*mf*

8<sup>vb</sup>

13

*mf*

"Lift up your voice and sing!"

"Bless-ed is the King! Lift up your voice and sing!"

16

*rit.*

*a tempo*  
*mp*

Hid-ing in the shad-ows of Je-ru-sa-lem, skep-tics

*rit.*  
*mp a tempo*

19

7

*mf*

whis-per in the crowd. Hid-ing in the shad-ows

*mf*

Hid-ing in the

22

of Je-ru-sa-lem, seeds of hate and doubt are sown. Re-

shad-ows, seeds of hate and doubt are sown.

*mf*

Sub

# A Price We Can Pay

Words and Music by  
Larry Shackley

10 With energy  $\text{♩} = 48$

Piano introduction in 3/4 time, starting with a forte (*f*) dynamic. The right hand features a melody of quarter notes, while the left hand plays a steady eighth-note accompaniment.

5 TB

*mf*

1. They
2. (The)

Musical notation for measures 5-8. The Tenor Bass (TB) part is mostly silent, with a few notes at the end of measure 8. The piano accompaniment continues with a melody in the right hand and accompaniment in the left hand, marked *dim.* (diminuendo).

9

call Him a King and they call Him a Sav - ior, but  
rab - ble a - dore Him, the chil - dren be - friend Him, we

Musical notation for measures 9-12. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melody in the right hand, marked *mf* (mezzo-forte).

13

this man's be - hav - ior is out of con - trol. He  
can't ap - pre - hend Him in front of them all. We

Musical notation for measures 13-16. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a melody in the right hand.

17

ques - tions the priests, the scribes and the Phar - i - sees, this  
must find a way that's quick and that's qui - et, we

(11) 1st X

(13) 2nd X

21

Naz - a - rene's her - e - sies are bad for the soul.  
can't risk a ri - ot, there can't be a brawl.

26

SA *f*TB *f*

How can we stop this man? This mir - a - cle

31

work - er from Gal - i - lee? Have we done all we

36

can? We'll lose all we have if the crowd has its

41

way. There must be a price we can pay.



(12)

46

dim.

51

2

*mf* pay.

2. The

2

*dim.*

*mf* pay.

2. The

2

*dim.*

56

(14)

*rit.*

*mf* *rit.*

(14)

*rit.*

*mf* *rit.*

# Do This in Remembrance

Lyrics by Larry Shackley  
and James Montgomery, 1825

Music by Larry Shackley  
Incorporating: MARTYRDOM  
by Hugh Wilson, 1800

(17) Reflectively ♩ = ca. 92

The musical score is written for piano and voice. It begins with a piano introduction marked *pp* (pianissimo) in 3/4 time, featuring a melody in the right hand and a simple accompaniment in the left hand. The introduction concludes at measure 5, where the piano accompaniment changes to a more active pattern marked *mf* (mezzo-forte). At measure 9, the voice enters with the lyrics "Solo (Jesus) My friends, I have longed for this". The piano accompaniment during the vocal line is marked *mp* (mezzo-piano) and includes a *dim.* (diminuendo) instruction. The vocal line continues through measure 13 with the lyrics "mo - ment, and this Pass - o - ver meal we can". The piano accompaniment continues to support the vocal line.

17 *cresc.* *mf*

share, \_\_\_\_\_ but in a short while I must

*cresc.* *mf*

21

leave you, and no one can fol-low Me

25 (18) *poco rit.*

there. \_\_\_\_\_ So take this

*poco rit.*

29 *a tempo*

bread: this is My bod - y. Take this

*a tempo*

33 *cresc.*

wine: this is My blood, \_\_\_\_\_

37 *f*

shed for for-give - ness, to set cap - tives free.

41 *mf* *mp*

Do this \_\_\_\_\_ in re - mem-brance of

45

Me. \_\_\_\_\_

# Gethsemane

41

Words by  
Susan Bentall Boersma

Music by  
Lloyd Larson

Resolutely ♩ = ca. 76

22

*p*

4 SA *poco rit.* *p* *a tempo*

TB

No wel-come at the gar-den gate, no

*poco rit.* *a tempo*

7

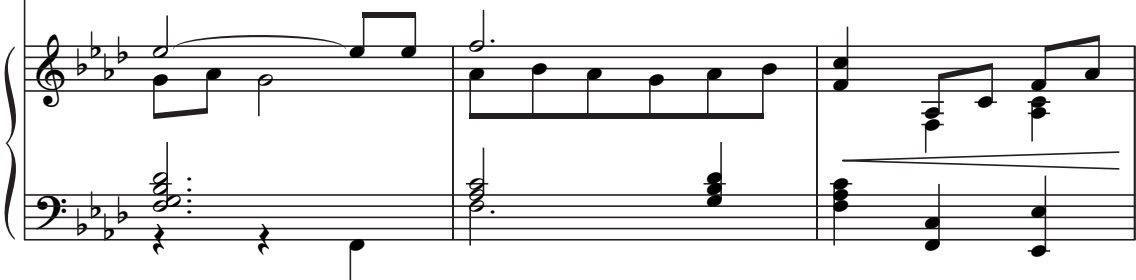
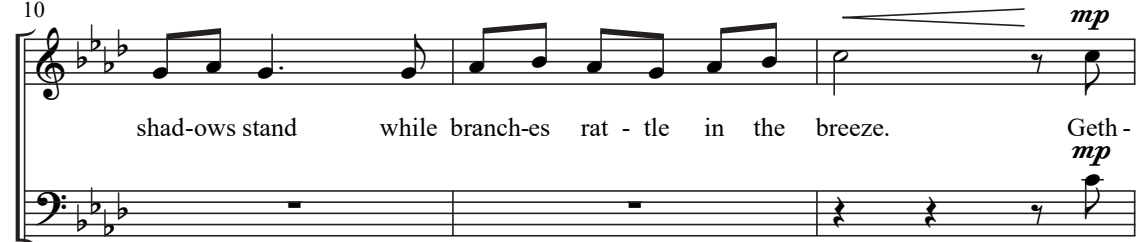
light be-neath the an-cient trees; the twist-ed trunks in

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shad-ows stand while branch-es rat - tle in the breeze. Geth - *mp*




sem - a - ne, Geth - sem - a - ne, Geth - sem - a -



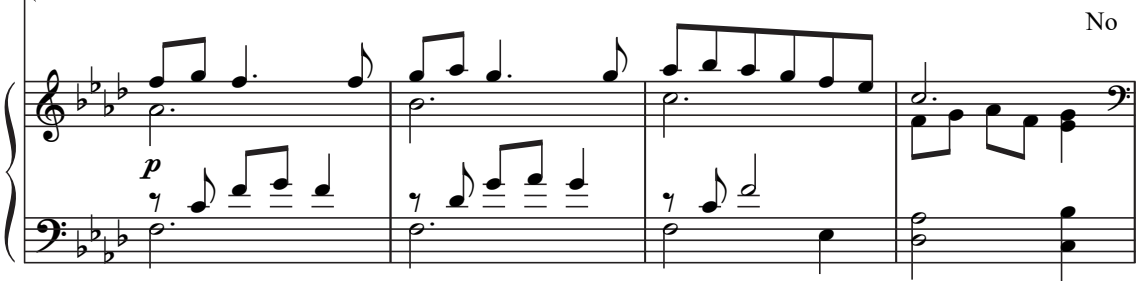
*mp*



ne. *p* *mp*



No



20

leaf found on the ol - ive tree, no heal - ing oil, no sign of

*mp*

23

peace; no com - fort from the cho - sen friends, no

26

Geth - sem - a - ne, Geth -

*mf*

sol - ace in Geth - sem - a - ne.

*mf*

sem-a-ne, Geth-sem-a-ne.

*f* "Ab-ba, take this cup from me, yet

not my will, but Yours be done.



41

Ab - ba, take this cup from me,

44

— yet not my will,

*dim.*

*dim.*

*p.*

47

*poco rit.* ***mp*** (25) *a tempo*

but Yours be done."

***mp***

*poco rit.* ***mp*** *a tempo*

*poco rit.*

*p*

A

*p*

*poco rit.*

*a tempo*

soul with sor - row o - ver - whelmed now bears the weight of des - ti -

*p a tempo*

ny. A - lone He drinks the bit - ter cup and

A - lone He drinks ——— the bit - ter cup,

**Narrator:** The solitude of a remote garden was suddenly shattered when an angry mob led by Judas arrived armed with swords and clubs. They seized Jesus, arresting Him and taking Him to Caiaphas, the High Priest, and the teachers of the Law. In a night marked by betrayal, false accusations, and a mock trial, Jesus was sentenced to a criminal's death: crucifixion on a cross. In one final act of love, Jesus offered no resistance as He was handed over to the very people He had come to save.

## What Love Is This?

Words by  
Pamela Stewart

Music by **Brad Nix**  
Quoting **WONDROUS LOVE**  
from William Walker's  
*Southern Harmony*, 1835

(27) Tenderly, freely ♩ = ca. 66

SA *p*

TB *p*

Oo \_\_\_\_\_ oo\_\_\_\_\_

Tenderly, freely ♩ = ca. 66

*p*

The musical score is arranged for Soprano Alto (SA), Tenor Bass (TB), and Piano. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo and mood are marked 'Tenderly, freely' with a quarter note equal to approximately 66 beats per minute. The piano part features a simple harmonic accompaniment, starting with a series of chords in the right hand and a single-line melody in the left hand. The vocal parts enter with a melodic line, with the Tenor Bass part including a vocalization 'Oo'.

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Faster, steadily ♩ = ca. 80

4

Faster, steadily ♩ = ca. 80

8<sup>va</sup>-----

*mp* mysteriously

7

(28)

(8<sup>va</sup>)-----

10

*mp*

What love is this the an - gels mourn? His di - a - dem a

13

crown of thorns,

*mp*

the King is now a thing of scorn.

16

*mp poco rit.*

no oth - er love is so trans-

No oth - er love is so trans - formed, \_\_\_\_\_

*poco rit.*

19 *a tempo*

formed.

29

*8va*

*a tempo*

22 *mf* *resolutely*

What love is this who stum - bles now, and

*mf* *resolutely*

25

then moves on with - out a sound to bear His cross be -

28

fore a crowd? No oth - er love is so pro - found, no

31 30 *poco rit.*

oth - er love is so pro - found.

*poco rit.*

33 *a tempo mp*

What love is this? How can it be?

*mp a tempo*

35

*mp*

He gives His life so will - ing - ly,

37 *mf* with growing intensity

His arms out-stretched for all to see. No oth-er love would

*mf*

*mf* with growing intensity

40 31 *f*

die for me, no oth - er love would die for me.

*f*

*f*

43 *molto rit.* *a tempo ff appassionato*

What love is this, love

*ff*

*a tempo*

*ff* *appassionato*

*molto rit.*



# Jesus, Keep Me Near the Cross

Words by  
Fanny J. Crosby, 1869

Music by  
Mary McDonald  
Incorporating NEAR THE CROSS  
by William H. Doane, 1869

33 Expressively ♩ = 76-80

Piano introduction in G major, 4/4 time. The music is marked *p* (piano) and begins with a treble clef. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3.

4 SA *p*

Je-sus, keep me near the cross; there a pre - cious\_

Vocal line: Treble clef, G major, 4/4 time. The melody begins with a whole rest for 4 measures, then starts on a half note G4. The piano accompaniment continues with the eighth-note pattern from the introduction.

8

foun - tain, free to all, a heal - ing stream, flows from

Vocal line: Treble clef, G major, 4/4 time. The melody continues from the previous line. The piano accompaniment continues with the eighth-note pattern.

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55/1185&86L-60 THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

11 SA  
 Cal - va - ry's moun - tain. Near the cross, a trem - bling  
 TB *p*

14  
 soul, love and mer - cy found me; there the

17 *mp* (34)  
 Bright and Morn - ing Star shed His beams a -  
*mp*

*poco rit.*

*mf*

*a tempo*

20

round me. In the cross,

*mf*

In the cross, in the

*poco rit.*

*mf*

*a tempo*

23

in the cross, in the cross, in the cross, in the cross,

26

cross be my glo - ry ev -

29 *mp*

er. Je-sus, keep me near the cross till my

*mp*

32 *mf* *mp*

ran - somed soul shall find peace and rest, find

*mf* *mp*

*mf* *mp*

35 35

rest be - yond the riv - er.

8 8

38 *poco rit.* ***p*** *a tempo*

Near the cross! O Lamb of God,

*poco rit.* ***p*** *a tempo*

41

bring its scenes be - fore me;

***p***

help me walk from

44 36 ***mp***

***mp*** with its shad - ow o'er me.

day to day with its shad - ow o'er me.

***mp***

47 *freely* *rit.*

In the cross, in the cross, be my glo - ry ev - er,

*freely* *rit.*

51 *cresc. e accel. poco a poco*

till my ran - somed soul shall find

*cresc. e accel. poco a poco*

*mp* *cresc. e accel. poco a poco*

53 (37) *a tempo mf*

rest be-yond the riv - er. Near the cross I'll watch and

*mf* *a tempo*

# Crown Him the Lord of Life! (Finale)

Words by **Matthew Bridges**, 1851,  
**Godfrey Thring**, 1874, and  
**Charles Wesley**, 1744

Arranged with New Music  
by **Marty Parks**  
Tune: **LEONI**,  
Traditional Hebrew Melody

40 With energy! ♩ = ca. 92

4 TB *mf*

Crown Him with man - y crowns, the

7

Lamb up - on His throne; hark! how the heaven - ly

10 SA *mf*

an - them drowns all mu - sic but its own; a -

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13

wake, my soul, and sing of Him who died for

16 SA

thee, and hail Him as thy match-less King through-

TB *mf*

41

19

all e-ter-ni-ty. Crown

*f* *mf*



Him the Lord of life, who tri - umphed o'er the  
*mf*  
 the Lord of life who tri - umphed

grave, and rose vic - to - rious in the strife for  
 o'er the grave, — and rose vic - to - rious for

those He came to save; His glo - ries  
 those He came to save; His glo - ries now we

31

now we sing who rose on

sing who died and rose on

33

high, who died e - ter - nal life to bring, and

high,

36

42

*f*

lives that death may die.

*f*

39

Al - le - lu - ia, al - le - lu -

42

ia! Al - le - lu - ia,

45

*cresc.* 43 *ff* ST *f*  
al - le - lu - ia! Re -

*cresc.* *ff*  
*cresc.* *ff*

48

joyce in glo - rious hope! Our Lord the Judge shall

AB *f*

Re - joice in hope! Our Lord the Judge shall

51

come, and take His ser - vants up to their e -

come, and take His ser - vants up to

54

ter - nal home. Lift up your heart and

SA

their e - ter - nal home. TB

voice! A - gain I say re - joice! Re -

60  
joice in glo - rious hope, a - gain I say re -

63  
joice! And a - gain I say re -

*rit.*

44 **Jubilantly** ♩ = ca. 56  
**ff**

66

joice!

**ff**

**Jubilantly** ♩ = ca. 56  
**ff**

69

**Sing Forth His Glorious Name (Reprise)**  
Words and Music by **Mary McDonald**

72

**f**

Glo - ry and hon - or we

**f**

75 *f*

Glo - ry to You; we will sing! All  
bring to You;— prais - es we joy - ful - ly sing!—

78

pow - er and praise be giv - en You, our— Sav - ior, our Lord and

81

King!— Ten - der, com - pas - sion - ate are Your ways,—  
Are— Your

84

45

right - eous, ex - alt - ed and true. Might - y de - fend - er, our  
ways, and true.

87

strength and shield, for - ev - er Your king - dom will reign!

90

Al - le - lu - ia! Let ev - 'ry voice pro -