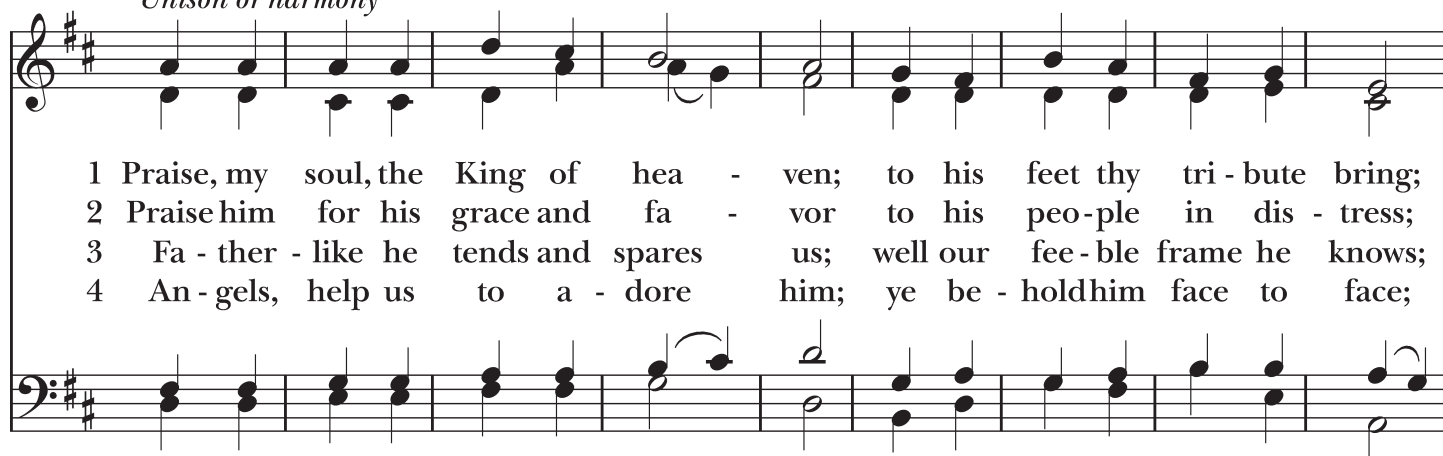


PROCESSIONAL HYMN 410

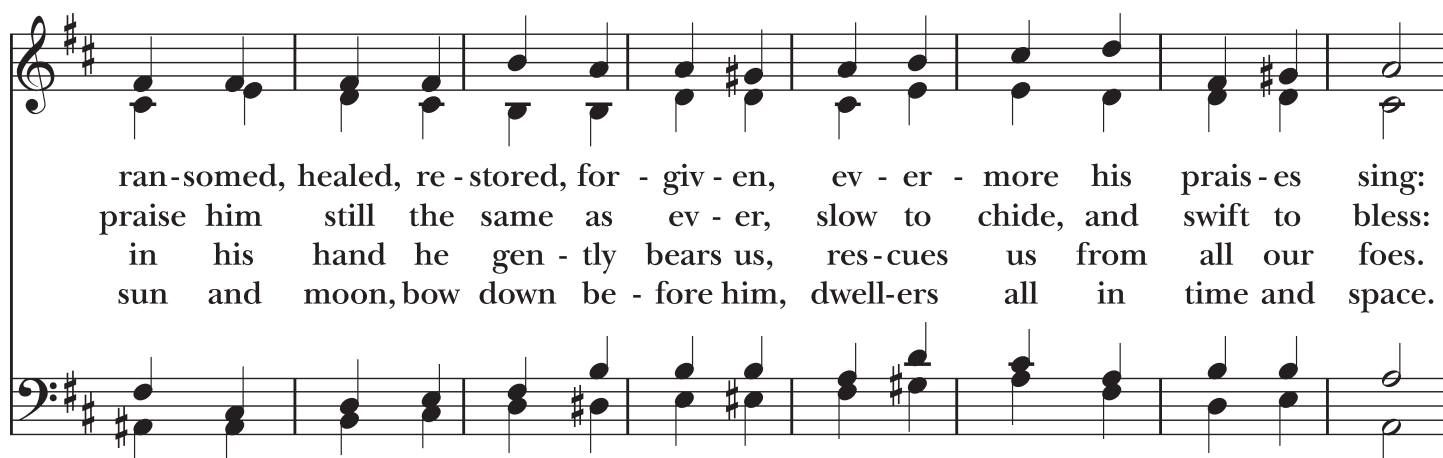
Praise, my soul, the King of heaven

LAUDA ANIMA

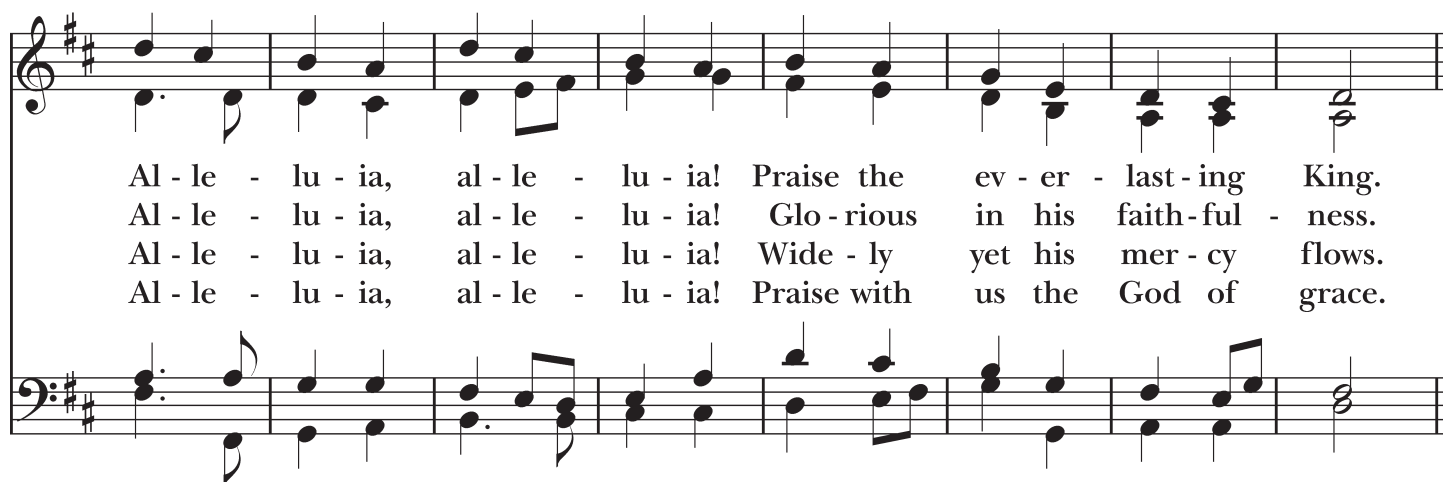
Unison or harmony



1 Praise, my soul, the King of hea - ven; to his feet thy tri - bute bring;
 2 Praise him for his grace and fa - vor to his peo - ple in dis - tress;
 3 Fa - ther - like he tends and spares us; well our fee - ble frame he knows;
 4 An - gels, help us to a - dore him; ye be - hold him face to face;



ran-somed, healed, re - stored, for - giv - en, ev - er - more his prais - es sing:
 praise him still the same as ev - er, slow to chide, and swift to bless:
 in his hand he gen - tly bears us, res - cues us from all our foes.
 sun and moon, bow down be - fore him, dwell - ers all in time and space.



Al - le - lu - ia, al - le - lu - ia! Praise the ev - er - last - ing King.
 Al - le - lu - ia, al - le - lu - ia! Glo - rious in his faith - ful - ness.
 Al - le - lu - ia, al - le - lu - ia! Wide - ly yet his mer - cy flows.
 Al - le - lu - ia, al - le - lu - ia! Praise with us the God of grace.

The musical score is written for three voices (Soprano, Alto, and Tenor) and a four-part harmony. It is in the key of D major (two sharps) and 4/4 time. The melody is primarily in the Soprano part, with the other parts providing harmonic support. The lyrics are arranged in three systems, each with three lines of text corresponding to the three voices. The first system covers the first line of the hymn, the second system covers the second line, and the third system covers the third line. The music concludes with a final cadence in the Soprano part.

1 In your mer - cy, Lord, you called me, taught my
2 Lord, I did not free - ly choose you till by
3 Now my heart sets none a - bove you, for your

sin - filled heart and mind, else this world had
grace you set me free; for my heart would
grace a - lone I thirst, know - ing well, that

still en - thrall'd me, and to glo - ry kept me blind.
still re - fuse you had your love not cho - sen me.
if I love you, you, O Lord, have loved me first.

Words: Josiah Conder (1789-1855); alt. Charles P. Price (1920-1999). Copyright © 1982, Charles P. Price. Music: *Halton Holgate*, William Boyce (1711-1779).

The image displays a musical score for a hymn. It consists of two systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal line of each system. The first system contains five lines of lyrics, and the second system also contains five lines. The piano accompaniment is written in a simple, homophonic style, primarily using chords and single notes.

1 O for a clos - er walk with God, a calm and heaven - ly frame,
2 Where is the bless - ed - ness I knew when first I saw the Lord?
3 Re - turn, O ho - ly Dove, re - turn, sweet mes - sen - ger of rest;
4 The dear - est i - dol I have known, what - e'er that i - dol be,
5 So shall my walk be close with God, calm and se - rene my frame;

1 a light to shine up - on the road that leads me to the Lamb!
2 Where is the soul - re - fresh - ing view of Je - sus and his word?
3 I hate the sins that made thee mourn, and drove thee from my breast.
4 help me to tear it from thy throne, and wor - ship on - ly thee.
5 so pur - er light shall mark the road that leads me to the Lamb.

Words: William Cowper (1731-1800), alt. Music: *Caithness*, from *The Psalmes of David in Prose and Meeter*, 1635; harm. *The English Hymnal*, 1906.



1 Sing praise to God who reigns a - bove, the God of all cre -
 2 What God's al-might - y power hath made, his gra - cious mer - cy
 3 Let all who name Christ's ho - ly Name give God all praise and



a - tion, the God of power, the God of love, the God of
 keep-eth; by morn - ing glow or eve - ning shade his watch-ful
 glo - ry; let all who know his power pro - claim a - loud the



our sal - va - tion; with heal - ing balm my soul he fills, and
 eye ne'er sleep-eth. With - in the king - dom of his might, lo!
 won - drous sto - ry! Cast each false i - dol from its throne, the



ev - ery faith - less mur-mur stills: to God all praise and glo - ry.
 All is just and all is right: to God all praise and glo - ry.
 Lord is God, and he a - lone: to God all praise and glo - ry.

Words: Johann Jakob Schütz (1640-1690); tr. Frances Elizabeth Cox (1812-1897), alt. Music: *Mit Freuden zart*, melody from
 “Une pastourelle gentille,” 1529; adapt. *Pseaumes cinquante de David*, 1547, and *Kirchengeseng darinnen die Heubtarticke des
 Christlichen Glaubens gefasset*, 1566; harm. Ralph Vaughan Williams (1872-1958), after Heinrich Reimann (19th cent.).