

JESUS CHRIST OUR LORD

In Christ There Is No East or West

62

vv. 1, 3-4

1. In _____ Christ there is no _____ East or West, In
2. In _____ Him shall true hearts ev - ery - where Their
3. Join _____ hands, di - ci - ples of the faith, What
4. In _____ Christ now meet both East and West, In

1. Him no South or _____ North; _____ But _____ one great fel - low -
2. high com - mu - nion _____ find; _____ His _____ ser - vice is the
3. e'er your race may _____ be! _____ Who _____ serves my Fa - ther
4. Him meet South and _____ North; _____ All _____ Christ - ly souls are

1. ship of love Through - out the whole wide earth.
2. gold - en cord Close - bind - ing hu - man kind.
3. as a son Is sure - ly kin to me.
4. one in him Through out the whole wide earth.

Words: Galatians 3:28; adapt. John Oxenham (1852-1941)

Music: *McKee*, Negro Spiritual; adapt. Harry T. Burleigh (1866-1949)

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vv. 1, 4

1. Praise, my soul, the King of hea - ven; to his feet thy trib-ute bring;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "1. Praise, my soul, the King of hea - ven; to his feet thy trib-ute bring;". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

ran-somed, healed, re - stored, for - giv-en, ev - er - more his prais-es sing;

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "ran-somed, healed, re - stored, for - giv-en, ev - er - more his prais-es sing;". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in a treble and grand staff.

Al - le - lu - ia, al - le - lu - ia! Praise the ev - er - last-ing King.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Al - le - lu - ia, al - le - lu - ia! Praise the ev - er - last-ing King.". The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment in a treble and grand staff.

2. Praise him for his grace and fa - vor to his peo-ple in dis - tress;

The fourth system of the musical score begins with a new vocal line and piano accompaniment. The lyrics are: "2. Praise him for his grace and fa - vor to his peo-ple in dis - tress;". The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment in a treble and grand staff.

praise him still, the same as ev-er, slow to chide, and swift to bless:

Al - le - lu - ia, al - le - lu - ia! Glo-rious in his faith-ful - ness.

3. Fa-ther - like he tends and spares us; well our fee-ble frame he knows;

in his hand he gen-tly bears us, res-cues us from all our foes.

Al - le - lu - ia, al - le - lu - ia! Wide-ly yet his mer-cy flows.

Descant

4. An-gels, help us to a - dore him; ye be - hold him face to face;

4. An-gels, help us to a - dore him; ye be - hold him face to face;

sun and moon, bow down be - fore him, dwell - ers all in time and space.

sun and moon, bow down be - fore him, dwell - ers all in time and space.

The image shows a musical score for a hymn. It consists of three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Al - le - lu - ia, al - le - lu - ia! Praise _____ with us the God of grace." The piano accompaniment features a steady bass line with chords in the right hand.

The accompaniment for stanza 2 may be used for all stanzas.

Words: Henry Francis Lyte (1793-1847), alt.

Music: *Lauda anima*, John Goss (1800-1880); desc. Craig Sellar Lang (1891-1971)

$\text{♩} = 50$
87. 87. 87