

Praise God From Whom All Blessings Flow

(Doxology; see also 'Awake, My Soul, And With The Sun')

PRAISE

Words: Thomas Ken, 1674. Music: 'Old 100th' Genevan Psalter, attr. Louis Bourgeois, c. 1551.
Setting: Sternhold and Hopkins' Psalter, 1561.
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$\text{♩} = 120$

The musical score is written for voice and piano. It consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as quarter note = 120. The lyrics are: '1. Praise God, from Whom all bles - sings flow; Praise Him, all crea - tures here be - low; Praise Him a - bove, ye heav' n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.'

1. Praise God, from Whom all bles - sings flow; Praise Him, all crea - tures here be - low;

Praise Him a - bove, ye heav' n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.



America, the Beautiful

MATERNA

Katharine L. Bates, 1893, 1904

Samuel A. Ward, 1882

1. O beau - ti - ful for spa - cious skies, for am - ber waves of grain, for
2. O beau - ti - ful for pil - grim feet whose stern, im - pas - sioned stress a
3. O beau - ti - ful for he - ros proved in lib - er - at - ing strife, who
4. O beau - ti - ful for pa - triot dream that sees be - yond the years thine

pur - ple moun - tains maj - es - ties a - bove the fruit - ed plain!
thor - ough - fare for free - dom beat a - cross the wil - der - ness!
more than self their coun - try loved, and mer - cy more than life!
al - a - bas - ter cit - ies gleam, un - dimmed by hu - man tears!

A - mer - i - ca! A - mer - i - ca! God shed his grace on tress, and
A - mer - i - ca! A - mer - i - ca! God mend thine ev - ery flaw, con -
A - mer - i - ca! A - mer - i - ca! May God thy gold re - fine, till
A - mer - i - ca! A - mer - i - ca! God shed his grace on thee, and

crown thy good with broth - er - hood from sea to shin - ing sea!
firm thy soul in self - con - trol, thy lib - er - ty in law!
all suc - cess be no - ble - ness, and ev - ery gain di - vine!
crown thy good with broth - er - hood from sea to shin - ing sea!

Public Domain

My Bonnie Lies Over the Ocean

G C G G

My Bon - nie lies o - ver the o - cean. My Bon - nie lies

A7 D7 G C G

o - ver the sea. My Bon - nie lies o - ver the o - cean.

A7 D7 G

Oh, bring back my Bon - nie to me.

Chorus G A7 D7 G

Bring back, Bring back, Bring back my Bon - nie to me, to me.

G A7 D7 G

Bring back, Bring back, Oh bring back my Bon - nie to me.

LYRICS:

My Bonnie lies over the ocean.
 My Bonnie lies over the sea.
 My Bonnie lies over the ocean.
 Oh, bring back by Bonnie to me.

Bring back, bring back,
 Bring back my Bonnie to me, to me.
 Bring back, bring back,
 Oh, bring back my Bonnie to me.

Rock of Ages, Cleft for Me

1. Rock of Ages, cleft for me, let me
 2. Not the laborers of my hands can ful-
 3. Noth - ing in my hand I bring, sim - ply
 4. While I draw this fleet - ing breath, when mine

hide my - self in thee; let the wa - ter and the blood,
 fill thy law's de - mands; could my zeal no re - spite know,
 to the cross I cling; na - ked, come to thee for dress;
 eyes shall close in death, when I soar to worlds un - known,

from thy woun - ded side which flowed, be of sin the
 could my tears for - e - ver flow, all for sin could
 help - less, look to thee for grace; foul, I to the
 see thee on thy judg - ment throne, Rock of A - ges,

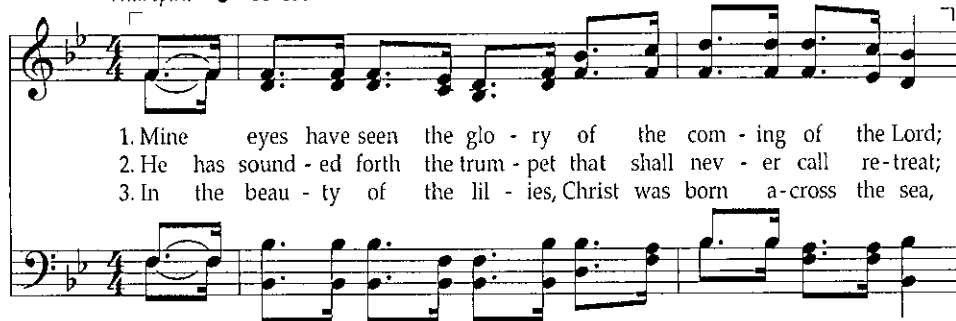
dou - ble cure; save from wrath and make me pure.
 not a - tone; thou must save, and thou a - lone.
 foun - tain fly; wash me, Sa - vior, or I die.
 cleft for me, let me hide my - self in thee.

Text: Augustus M. Toplady, 1776
 Tune: Thomas Hastings, 1830

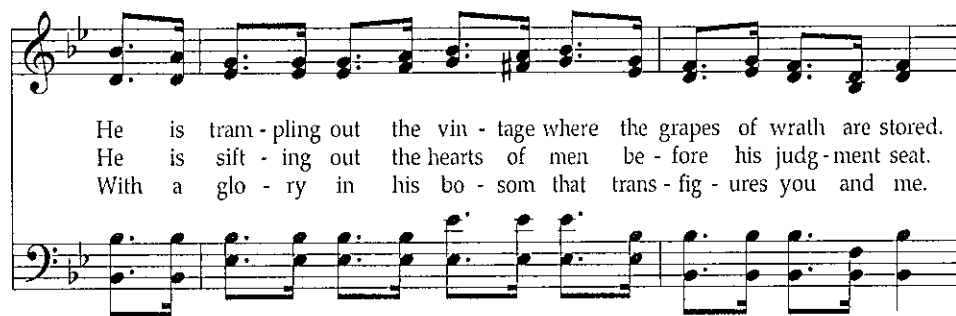


77 77 77
 TOPLADY
www.hymnary.org/text/rock_of_ages_cleft_for_me_let_me_hide

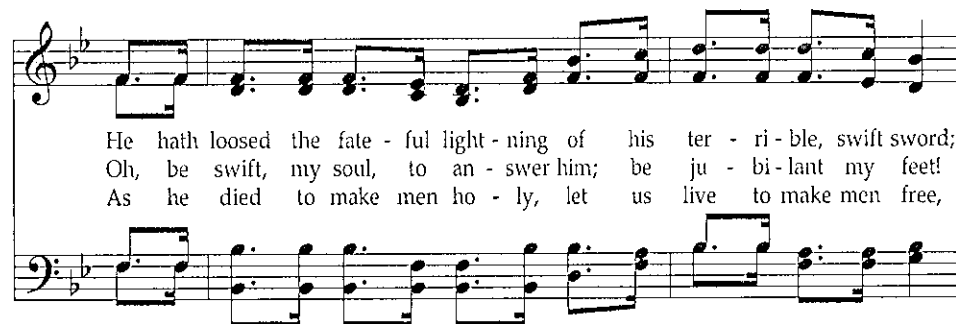
Battle Hymn of the Republic

With spirit ♩ = 84-104


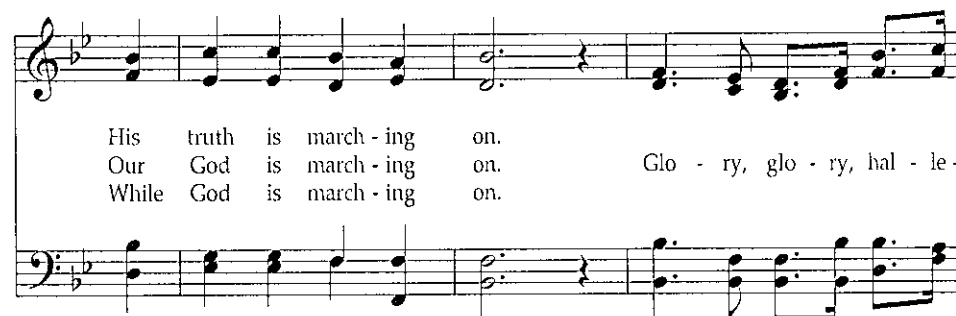
1. Mine eyes have seen the glo - ry of the com - ing of the Lord;
 2. He has sound - ed forth the trum - pet that shall nev - er call re-treat;
 3. In the beau - ty of the lil - ies, Christ was born a-cross the sea,



He is tram - pling out the vin - tage where the grapes of wrath are stored.
 He is sift - ing out the hearts of men be - fore his judg - ment seat.
 With a glo - ry in his bo - som that trans - fig - ures you and me.



He hath loosed the fate - ful light - ning of his ter - ri - ble, swift sword;
 Oh, be swift, my soul, to an - swer him; be ju - bi - lant my feet!
 As he died to make men ho - ly, let us live to make men free,



His truth is march - ing on.
 Our God is march - ing on. Glo - ry, glo - ry, hal - le -
 While God is march - ing on.

lu - jah! Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry,
glo - ry, hal - le - lu - jah! His truth is march - ing on.

The image shows a musical score for a hymn. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major or D minor). The first system contains the lyrics 'lu - jah! Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry,'. The second system contains the lyrics 'glo - ry, hal - le - lu - jah! His truth is march - ing on.' The piano accompaniment features a steady, rhythmic pattern of chords and moving lines.

Text: Julia Ward Howe, 1819–1910
Music: Anon., ca. 1861

Alma 5:50
Doctrine and Covenants 65:1–6

Go Tell It on the Mountain

388

Refrain

1
2
3
4
5

Go tell it on the moun - tain, O-ver the hills and ev - 'ry-where;

Go tell it on the moun - tain That Je - sus Christ is born!

1 While shep-herds kept their watch-ing O'er si - lent flocks by night,
2 The shep-herds feared and trem - bled When lo, a - bove the earth
3 Down in a lone - ly man - ger The hum - ble Christ was born;

Refrain

Be - hold, through - out the heav - ens There shone a ho - ly light.
Rang out the an - gel cho - rus That hailed our Sav - ior's birth.
And God sent us sal - va - tion That bless - ed Christ - mas morn.

Text: African American spiritual, refrain: John W. Work II, 1873-1925, stanzas, alt.
Tune: African American spiritual; setting: Hugh Porter, 1897-1960

GO TELL IT
78 76 76 76

Let Me Call You Sweetheart

(I'm in Love with You.)

Music by
LEO FRIEDMAN
and Words by
BETH SLATER WHITSON

Writers of
"Meet Me To-Night in Dreamland,"
My! But I'm Longing for Love, etc.

Moderato

Piano introduction in 3/4 time, key of B-flat major. The music consists of a series of chords and single notes in both the treble and bass staves, creating a gentle, romantic atmosphere.

Vocal line and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is Moderato. The lyrics are: "I am dream - ing Dear of you Long - ing for you all the while". The piano accompaniment features a "rall" marking in the first measure.

Vocal line and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Day by day ——— Dream - ing when the More and more ——— Long - ing for the". The piano accompaniment features a "rall" marking in the first measure.

skies are blue When they're gray; ——— When the
sun - ny smile, I a - dore; ——— Birds are

sil - v'ry moon - light gleams Still I wan - der on in dreams
sing - ing far and near Ros - es bloom - ing ev - 'ry - where

In a land of love, it seems Just with you. ———
You, a - lone, my heart can cheer You just you. ———

rall

CHORUS

p-f

Let me call you "Sweetheart" I'm in love with you

p-f

Detailed description: This block contains the first line of the chorus. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 3/4. The vocal line begins with a dynamic marking of *p-f*. The lyrics are "Let me call you 'Sweetheart' I'm in love with you". The piano accompaniment consists of chords and moving lines in both hands.

Let me hear you whisper that you love me too

Detailed description: This block contains the second line of the chorus. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are "Let me hear you whisper that you love me too". The piano accompaniment continues with chords and moving lines.

Keep the love - light glowing In your eyes so true Let me

Detailed description: This block contains the third line of the chorus. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are "Keep the love - light glowing In your eyes so true Let me". The piano accompaniment continues with chords and moving lines.

call you "Sweetheart" I'm in love with you. you.

f

1 2

Detailed description: This block contains the fourth line of the chorus. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are "call you 'Sweetheart' I'm in love with you. you.". The piano accompaniment includes a dynamic marking of *f* and first/second endings. The first ending leads back to the beginning of the chorus, and the second ending concludes the phrase.

Home on the Range

Western Folk Song
arr. Christian Morris

With a swing ♩ = 100

Voice *mp*

Oh, give me a home where the buf - fa - lo roam, Where the
How of - ten at night when the hea - vens are bright With the
Where the air is so pure, the ze - phyr so free The
Oh, I love those wild flow'rs in this dear land of ours The

Piano *mp*

5

deer and the an - te-lope play; Where sel - dom is heard a dis
light from the glit - te-ring stars Have I stood there a - mazed and
bree - zes so bal - my and light That I would not ex - change my
cur - lew, I love to hear scream And I love the white rocks and the

11

cour - a - ging word And the skies are not clou - dy all day
asked as I gazed If their glo - ry ex - ceeds that of ours
home on the range For all of the ci - ties so bright
an - te-lope flocks That graze on the moun - tain - tops green

17 Chorus

Home, home on the range. Where the deer and the

This system contains measures 17 through 21. It features a vocal line in a treble clef with a key signature of one flat and a piano dynamic marking. The lyrics are: "Home, home on the range. Where the deer and the". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

22

an - te - lope play. Where sel - dom is heard a dis -

This system contains measures 22 through 26. The vocal line continues with the lyrics: "an - te - lope play. Where sel - dom is heard a dis -". The piano accompaniment continues with similar rhythmic patterns.

27

cour - a - ging word And the skies are not clou - dy all day.

This system contains measures 27 through 31. The vocal line concludes with the lyrics: "cour - a - ging word And the skies are not clou - dy all day.". The piano accompaniment concludes with a final chord and a fermata over the last note.


This Land is Your Land

D⁷ G




This land is your land, this land is
As I went walk - ing that ribbon of
This land is your land, this land is

D A⁷




my land, from Ca - li - for - nia, to the New York
high - way, I saw a - bove me, the_ end - less
my land, from Ca - li - for - nia, to the New York

D D⁷ G



is - land, from the red-wood fo - rests, to the Gulf Stream
sky - way, I_ saw be - low me that_ gold - en
is - land, from the red-wood fo - rests, to the Gulf Stream

D A⁷ D



wa - ters, This land was made for you and me.
val - ley, This land was made for you and me.
wa - ters, This land was made for you and me.

The Church's One Foundation

I. 8', 4', Tpt.

II. 16', 8', Mixture

Ped. 16', 8', I to Ped.

Intro.

Arr. by Caleb Staehr

Musical score for measures 1-3. The score is in 4/4 time and D major. It features a treble clef with a piano (p) dynamic and a bass clef with a piano (p) dynamic. The right hand plays a series of eighth-note triplets, while the left hand plays a simple eighth-note accompaniment. Measure numbers 1, 2, and 3 are indicated below the staves.

Musical score for measures 4-6. The score continues in 4/4 time and D major. The right hand continues with eighth-note triplets, and the left hand provides accompaniment. Measure numbers 4, 5, and 6 are indicated below the staves.

Musical score for measures 7-9. The score continues in 4/4 time and D major. The right hand continues with eighth-note triplets, and the left hand provides accompaniment. Measure numbers 7, 8, and 9 are indicated below the staves.

Musical score for measures 10-12. The score continues in 4/4 time and D major. The right hand continues with eighth-note triplets, and the left hand provides accompaniment. Measure numbers 10, 11, and 12 are indicated below the staves.

12

3 3 3 3 3 3 3 3 3 3 3 3

I. 3 3

8

15

3 3 3 3 3 3 3 3 3 3 3 3

II. 3 3 3 3 3 3 3 3

I. 3 3

8

18

3 3 3 3 3 3 3 3 3 3 3 3

I. { 3 3 3 3

8

20

molto rit.

3 3 3 3 3 3 3 3 3 3 3 3

8

The Church's One Foundation

Alternate Harmony

arr. by Caleb Staehr

Measures 1-4 of the piano arrangement. The key signature is one sharp (F#) and the time signature is 4/4. The right hand features a melody of quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

5

Measures 5-8 of the piano arrangement. The right hand continues the melodic line with quarter notes, and the left hand features a more active bass line with eighth notes and chords.

9

Measures 9-12 of the piano arrangement. The right hand melody continues with quarter notes, and the left hand accompaniment remains consistent with the previous system.

13

Measures 13-16 of the piano arrangement. The right hand melody concludes with a final cadence, and the left hand accompaniment provides a solid harmonic base. The piece ends with a double bar line.

The Church's One Foundation

1 The Church's one foun - da - tion is Je - sus Christ her Lord;
 2 E - lect from ev - ery na - tion, yet one o'er all the earth,
 3 Though with a scorn - ful won - der we see her sore op - pressed,
 4 'Mid toil and tri - bu - la - tion, and tu - mult of her war,
 5 Yet she on earth hath u - nion with God, the Three in One,

she is his new cre - a - tion, by wa - ter and the word:
 her char - ter of sal - va - tion: one Lord, one faith, one birth;
 by schisms_ rent a - sun - der, by he - re - sies dis - tressed:
 she waits the con - sum - ma - tion of peace for - e - ver - more,
 and my - stic sweet com - mu - nion With those whose rest is won:

from heaven he came and sought her to be his ho - ly bride;
 one ho - ly name she bles - ses, par - takes one ho - ly food,
 yet saints their watch are keep - ing, their cry goes up, "How long?"
 till with the vi - sion glo - rious her long - ing eyes are blest,
 O hap - py ones and ho - ly! Lord, give us grace that we,

with his own blood he bought her, and for her life he died.
 and to one hope she pres - ses with ev - ery grace en - dued.
 and soon the night of weep - ing shall be the morn of song,
 and the great Church vic - to - rious shall be the Church at rest.
 like them, the meek and low - ly, on high may dwell with thee.

Text: Samuel J. Stone (1839-1900)
 Tune: Samuel S. Wesley (1810-1876)



76 76D
 AURELIA
www.hymnary.org/text/the_churchs_one_foundation

Come, Thou Fount of Every Blessing

NETTLETON

Traditional American melody

Robert Robinson, 1758

John Wyeth's Repository of Sacred Music, Part Second 1813

1. Come, thou fount of ev - 'ry bless - ing, tune my heart to sing thy grace; streams of
 2. Here I raise my Eb - en - e - zer; hith - er by thy help I'm come; and I
 3. O to grace how great a debt - or dai - ly I'm con - strained to be; let that

mer - cy, nev - er ceas - ing, call for songs of loud - est praise. Teach me
 hope, by thy good plea - sure, safe - ly to ar - rive at home. Je - sus
 grace now, like a fet - ter, bind my wan - d'ring heart to thee. Prone to

some me - lo - dious son - net, sung by flam - ing tongues a -
 sought me when a strang - er, wan - d'ring from the fold of
 wan - der Lord I feel it - prone to leave the God I

bove; praise the mount! I'm fixed up - on it, mount of God's un - chang - ing love.
 God: he, to res - cue me from dan - ger, in - ter - posed his pre - cious blood.
 love: here's my heart, O take and seal it, seal it for thy courts a - bove.

Amazing Grace

CROSS AND COMFORT

Words: John Newton, 1779. last verse author unknown, before 1829.
 Music: 'New Britain' James P. Carrell and David L. Clayton, 1831. Setting: Edwin Othello Excell, 1900.
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♩ = 100

1. A - - maz - - ing grace! How sweet the sound That
 2. 'Twas grace that taught my heart to fear, And
 3. Through ma - - ny dan - - gers, toils and snares, I
 4. The Lord has pro - - mised good to me, His
 5. Yea, when this flesh and heart shall fail, And

saved a wretch like me! I once was lost, but
 grace my fears re - lieved; How pre - - cious did that
 have al - - rea - dy come; 'Tis grace hath brought me
 Word my hope se - cures; He will my Shield and
 mor - tal life shall cease, I shall pos - - sess, with -

now am found; Was blind, but now I see.
 grace ap - - pear The hour I first be - lieved.
 safe thus far, And grace will lead me home.
 Por - - tion be, As long as life en - dures.
 in the veil, A life of joy and peace.

6. The earth shall soon dissolve like snow,
 The sun forbear to shine;
 But God, Who called me here below,
 Shall be forever mine.

7. When we've been there ten thousand years,
 Bright shining as the sun,
 We've no less days to sing God's praise
 Than when we'd first begun.

Built on the Rock

1 Built on the Rock the Church shall stand E - ven when
 2 Sure - ly in tem - ples made with hands God, the Most
 3 We are God's house of liv - ing stones, Built for His
 4 Here stands the font be - fore our eyes, Tell - ing how

stee - ples are fall - ing. Crum - bled have spires in
 High, is not dwell - ing; High a - bove earth His
 own hab - i - ta - tion. He through bap - tis - mal
 God has re - ceived us. The al - tar re - calls Christ's

ev - 'ry land; Bells still are chim - ing and call -
 tem - ple stands, All earth - ly tem - ples ex - cel -
 grace us owns Heirs of His won - drous sal - va -
 sac - ri - fice And what His Sup - per here gives

ing, Call - ing the young and old to rest,
 ling. Yet He who dwells in heav'n a - bove
 tion. Were we but two His heav'n a - bove
 us. Here sound the Scrip - tures that name to tell,
 pro - claim

Text: Nikolai Fredrik Severin Grundtvig, 1783-1872, abr.; tr. Carl Döving, 1867-1937, alt.
 Tune: Ludvig M. Lindeman, 1812-87; setting: *The Lutheran Hymnal*, 1941

Text and music: Public domain

KIRKEN DEN ER ET GAMMELT HUS -LIA
 88 88 88 8 5 D

But a - bove all the souls dis - tressed,
 Choos - es to live with us in love,
 Yet He would deign with us to dwell
 Christ yes - ter - day, to - day, the same,

Long - ing for rest ev - er - last - ing.
 Mak - ing our bod - ies His tem - ple.
 With all His grace and His fa - vor.
 And ev - er - more, our Re - deem - er.

- 5 Grant, then, O God, Your will be done,
 That, when the church bells are ringing,
 Many in saving faith may come
 Where Christ His message is bringing:
 "I know My own; My own know Me.
 You, not the world, My face shall see.
 My peace I leave with you. Amen."

BEAUTIFUL DREAMER

(SERENADE)

Words and Music by
Stephen C. Foster

Moderato

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 3/8 time and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. Chord symbols Eb, Fm/Ab, and Bb7 are placed above the vocal line.

The second system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "Beau-ti-ful dream - er, wake un - to me, ___
Beau-ti-ful dream - er, out on the sea ___". The piano accompaniment continues with the same eighth-note pattern. Chord symbols Eb, Eb, and Ab are placed above the vocal line.

The third system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "Star - light and dew - drops are wait - ing for thee: ___
Mer - maids are chant - ing the wild lo - re - lei; ___". The piano accompaniment continues with the same eighth-note pattern. Chord symbols Bb and Eb are placed above the vocal line.

9

A^b

Sounds of the rude world heard in the day, _____
 O - ver the stream - let va - pors are borne, _____

The musical score for measures 9-10 features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

11

B^bE^b

Lull'd by the moon - light have all pass'd a - way! _____
 Wait - ing to fade at the bright com - ing morn. _____

The musical score for measures 11-12 continues with the same vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

13

B^bE^b

Beau - ti - ful dream - er, queen of my song, _____
 Beau - ti - ful dream - er, beam on my heart, _____

The musical score for measures 13-14 concludes the page. The piano accompaniment features a more complex texture with chords in the right hand and a simple bass line in the left hand.

Beautiful Dreamer

15 F7 B \flat

List while I woo thee with soft me - lo - dy; _____
E'en as the morn on the stream-let and sea; _____

This system contains measures 15 and 16. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. Measure 15 has a chord of F7, and measure 16 has a chord of B \flat . The lyrics are: "List while I woo thee with soft me - lo - dy; E'en as the morn on the stream-let and sea;".

17 E \flat A \flat

Gone are the cares of life's bu - sy throng, _____
Then will all clouds of sor - row de - part, _____

This system contains measures 17 and 18. The vocal line is in treble clef. The piano accompaniment is in grand staff. Measure 17 has a chord of E \flat , and measure 18 has a chord of A \flat . The lyrics are: "Gone are the cares of life's bu - sy throng, Then will all clouds of sor - row de - part,".

19 B \flat E \flat G7 C m

Beau - ti - ful dream - er, a - wake un - to me! _____
Beau - ti - ful dream - er, a - wake un - to me! _____

This system contains measures 19 and 20. The vocal line is in treble clef. The piano accompaniment is in grand staff. Measure 19 has a chord of B \flat , and measure 20 has chords of E \flat , G7, and C m. The lyrics are: "Beau - ti - ful dream - er, a - wake un - to me! Beau - ti - ful dream - er, a - wake un - to me!".

Beautiful Dreamer

21 A^b E^b B^b7 E^b

Beau - ti - ful dream - er a - wake un - to me! _____
Beau - ti - ful dream - er a - wake un - to me! _____

Ad Lib. A tempo

23 A^b B^b E^b

Shall We Gather at the River?

Robert Lowry, 1864

Robert Lowry

$\text{♩} = 110$

1. Shall we ga - ther at the ri - ver, Where bright an - gel feet have trod,
2. On the mar - gin of the ri - ver, Wash - ing up its sil - ver spray,
3. Ere we reach the shin - ing ri - ver, Lay we eve - ry bur - den down;
4. At the smil - ing of the ri - ver, Mir - ror of the Sav - ior's face,
5. Soon we'll reach the shin - ing ri - ver, Soon our pil - grim - age will cease;

With its crys - tal tide for - ev - er Flow - ing by the throne of God?
We will talk and wor - ship ev - er, All the hap - py gold - en day.
Grace our spir - its will de - liv - er, And pro - vide a robe and crown.
Saints, whom death will ne - ver se - ver, Lift their songs of sav - ing grace.
Soon our hap - py hearts will qui - ver With the mel - o - dy of peace.

Refrain

Yes, we'll ga - ther at the ri - ver, The beau - ti - ful, the beau - ti - ful ri - ver; Ga - ther with the

saints at the ri - ver That flows by the throne of God.

God Bless Our Native Land

Charles T. Brooks; John S. Dwight

AMERICA

1. God bless our na - tive land! Firm may she ev - er stand
2. For her our prayers shall rise To God a - bove the skies;
3. Praise to the One in Three, O Ho - ly Trin - i - ty,

5
Through storm and night! When the wild tem - pests rave, Ru - ler of
On him we wait. Thou who art ev - er nigh, Guard - ing with
Sav - ior di - vine! From thee all bless - ings flow To us on

10
wind and wave, Do thou our coun - try save, By thy great might.
watch - ful eye, To thee a - loud we cry, God save the state!
earth be - low For bod - y, mind, and soul. Thy mer - cies shine!