

# THE TRANSFIGURATION.

A Church Cantata.

The words written & compiled by  
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The music by  
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## N<sup>o</sup> I. Quartett and Chorus.—“Thy painful steps.”

Andante molto sostenuto. (♩ = 52.)

PIANO.

The musical score for the piano accompaniment is written in G major and 3/4 time. It consists of five systems of staves. The first system is marked *pp misterioso*. The second system includes *pp*, *poco cres:*, and *cres:*. The third system includes *gva*, *f*, *dim:*, and *p*. The fourth system includes *sempre dim:* and *pp*. The fifth system includes *A* and *pp*. The score features various musical notations such as triplets, slurs, and dynamic markings.

*pp*

CHORUS.  
SOP.

ALTO. *pp*

Thy pain - - ful steps, . . . . . O bless - ed Sa - viour,

TEN.

Thy pain - - ful steps, . . . . . O bless - ed Sa - viour,

BASS. *pp*

Thy pain - - ful steps, . . . . . O bless - ed Sa - viour,

*pp*

We have traced with tear - dimmed eyes; . . . . .

We have traced with tear - dimmed eyes; . . . . .

*pp*

*p* Thy pain - ful steps, . . . O blessed Saviour, We have traced with  
 We have traced with  
 Thy pain - ful steps, . . . O blessed Saviour, We have traced with  
 We have traced with

*dim:* tear - dimmed eyes; . . . . . We have seen Thee,  
*dim:* tear - dimmed eyes; . . . . . We have seen Thee,  
*dim:* tear - dimmed eyes; . . . . . We have  
*dim:* tear - dimmed eyes; . . . . . We have

home\_ less, wan\_ dering, wea\_ ry, way\_ worn,  
 home\_ less, wan\_ dering, wea\_ ry, way\_ worn,  
 seen Thee, home\_ less, wan\_ dering, wea\_ ry, way\_ worn,  
 seen Thee, home\_ less, wan\_ dering, wea\_ ry, way\_ worn,

The musical score is arranged in three systems. Each system contains vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf*, *p*, *f*, and *cres.*. The lyrics are: "mocked, despised. . . .", "Traveler all uncomplaining", "painful steps, O", "On... the road to Calvary, What supports Thy patient", "painful steps, O blessed Saviour, Thy", "blessed... Saviour, Thy painful...". The piano part features complex textures with triplets and arpeggiated figures.

spi-rit Near-ing death's dark a-go-ny!

What supports Thy pa-tient spi-rit! Thy

pain-ful steps, Thy steps, O...

steps, ... Thy steps, O... Sa-viour.

Thy pain-ful steps... we have

pain-ful steps Thy steps, Thy

bless-ed Sa-viour, we... have

Thy pain-ful steps we have

traced, have traced with tear-dimmed

steps we have traced with tear-dimmed

traced, have traced with tear-dimmed

traced, we have traced... with tear-dimmed

C

SOLO SOP.

Ah!  
SOLO CON.

SOLO TEN.

SOLO BAR.

C

eyes.

eyes.

eyes.

eyes.

pp

Saints and angels round Thee stand — Saints a - dor - ing, saints a -

Saints and angels round Thee stand —

Saints and angels round Thee stand — Saints a - dor - ing, saints a -

Saints and angels round Thee stand —

SOLO SOP.

- dor - ing, guardian an - - - gels, . . . . . Saints a -

SOLO TEN.

- dor - ing, guardian an - - - gels, . . . . . Saints a -

CHORUS.

*pp*

Bless - - ed

*pp*

Bless - - ed

*pp*

O bless - - ed

*pp*

Bless - - ed

- dor - ing, saints a - dor - ing, guardian an - - - gels, . . . . .

- dor - ing, saints a - dor - ing, guardian an - - - gels, . . . . .

Sa - viour!

Sa - viour!

*pp*

Sa - viour!

Sa - viour!

... Shin\_ing ranks on ei\_ther hand, . . . . . Bathed in  
 ... Shin\_ing ranks on ei\_ther hand, . . . . . Bathed in

*pp*  
 Bless \_ \_ ed Sa \_ viour!

*pp*  
 Bless \_ \_ ed Sa \_ viour!

bless \_ \_ ed Sa \_ viour!

Bless \_ \_ ed Sa \_ viour!

*sempre pp*

SOLO SOP. *dim:*  
 light that fills all space . . . With ra \_ \_ \_ diance, with

SOLO TEN. *dim:*  
 light that fills all space . . . With ra \_ \_ \_ diance, with

*dim:*



SOLO SOP. *D* *p*  
 ra - diance from Thy Fa - - - ther's face . . .

SOLO CON.  
 Saints a - dor - ing, saints a -

SOLO TEN. *p*  
 ra - diance from Thy Fa - - - ther's face . . .

SOLO BAR.  
 Saints a - dor - ing, saints a -

*D* *p*

*mf* Bathed in light, in light . . .

- dor - ing, guardian an - - - gels,  
*mf* Bathed in light, in light . . .

- dor - ing, guardian an - - - gels,

CHORUS. *mf*

Saints a -  
*mf* Saints a -  
*mf* Saints a -  
*mf* Saints a -  
 Saints a -

*cres.* *mf*

*sempre f*

.....that fills all space, Shining ranks..... bathed in light.....

*sempre f*

bathed in light.....

*sempre f*

.....that fills all space, Shining ranks..... bathed in light.....

*sempre f*

bathed in light.....

CHORUS.

*cres:*

-dor-ing, guardian angels, Shining ranks, saints a-dor-ing, Shin-ing

*cres:*

-dor-ing, guardian angels, Shining ranks, saints a-dor-ing, Shin-ing

*cres:*

-dor-ing, guardian angels, Shining ranks, saints a-dor-ing, Shin-ing

*cres:*

-dor-ing, guardian angels, Shining ranks, saints a-dor-ing, Shin-ing

*cres:*

*f*

E

... bathed in... light... that fills all space, that fills all space.

... bathed in... light... that fills all space.

... bathed in... light... that fills all space, that fills all space.

... bathed in... light... that fills all space.

ranks bathed in light that fills, that fills all space With

ranks bathed in light that fills, that fills all space With

ranks bathed in light that fills, that fills all space With

ranks bathed... in light that fills... all space With ra -

E

*sempre f*

CHORUS.

*dim:* *p*  
 ra - diance, with ra - diance from Thy Fa - ther's face.  
*dim:* *p*  
 ra - diance from . . . . . Thy Fa - ther's face.  
*dim:* *p*  
 ra - diance, ra - diance from Thy Fa - ther's face.  
*dim:* *p*  
 - - - diance from Thy Fa - ther's face.

*cres:* *sempre cres:*

CHORUS.  
SOP.

ALTO.

TEN.

BASS.

*f* Lord,

*f* Lord,

*f* Lord, . . . .

*f* Lord, . . . .

Lord, . . . . .

*f*

*F* *ff*  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C). The first vocal line begins with a dynamic marking of *F* and *ff*. The piano accompaniment starts with a dynamic marking of *ff*. The lyrics are: "Lord, re - veal to us Thy splendour,".

*F* *ff*  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C). The first vocal line begins with a dynamic marking of *F* and *ff*. The piano accompaniment starts with a dynamic marking of *ff*. The lyrics are: "Lord, re - veal to us Thy splendour,".

*ff*  
 Clothed in ma - jes - ty as King!  
 Clothed in ma - jes - ty as King!  
 Clothed in ma - jes - ty as King!  
 Clothed in ma - jes - ty as King!

The third system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C). The first vocal line begins with a dynamic marking of *ff*. The piano accompaniment starts with a dynamic marking of *ff*. The lyrics are: "Clothed in ma - jes - ty as King!".

Well we know Thee poor and low-ly,  
Well we know Thee poor and low-ly,  
Well we know Thee poor and low-ly,  
Well we know Thee poor and low-ly,  
Well we know Thee poor and low-ly, Now would hear the an-gels  
Well we know Thee poor and low-ly, Now would hear the an-gels  
Well we know Thee poor and low-ly, Now would hear the an-gels  
Well we know Thee poor and low-ly, Now would hear the an-gels  
sing Thee first, Thee last, Thee all in all,  
sing Thee first, Thee last, Thee all in all,  
sing Thee first, Thee last, Thee all in all,  
sing Thee first, Thee last, Thee all in all,

The score consists of four systems. Each system includes vocal staves and piano accompaniment. The piano part features a prominent G major triad in the left hand and a melodic line in the right hand. Dynamics include *f*, *dim.*, *p*, and *ff*. The key signature is one sharp (F#) and the time signature is 4/4.

*f* And see them on their fa - ces fall,  
*f* And see them on their fa - ces fall, and  
*f* And see them on their fa - ces fall, and  
 And see them on their fa - ces fall, and

see them on their fa - ces fall...  
 see them on their fa - ces fall...  
 see them on their fa - ces fall...  
 see them on their fa - ces fall...  
 see them on their fa - ces fall...

*pp* *poco rit.* *a tempo* *pp* *poco rit.* *a tempo* *pp* *poco rit.* *a tempo* *pp* *a tempo*

...  
 ...  
 ...  
 ...

*gra.* *pp* *seque*

N<sup>o</sup> 2.

*Recit.* (CON.) "And after six days."  
*Orchestral Interlude and Chorus.* "King Majestic."

Non troppo lento.

CONTRALTO. *Recit.* *p*

*gva.* And af-ter six days, Jesus taketh Peter, James, and

PIANO.

John his brother, and bring-eth them up into an high mountain a - part. *Molto Moderato* (♩=54) *p*

*mf* And was trans-figured be-fore them, and His *f*

face did shine as the sun, and His raiment was white as the light. *rit.*

*f* *p* *rit.* *mf* *p*



♯ "The Transfiguration."

Molto Moderato. (♩ = 54.)

*legato*

The musical score consists of seven systems of piano accompaniment. Each system has a treble and bass staff. The first system begins with a piano (*p*) dynamic and a *legato* marking. The second system features a crescendo from *p* to *mf*. The third system includes a *dim.* marking and a *p* dynamic. The fourth system starts with a half rest (*H*) in the treble staff and a *p* dynamic. The fifth system has a *gru.* marking and a *poco cres.* marking. The sixth system includes a *dim.* marking. The seventh system features a *poco rit.* marking, a *p* dynamic, and a *a tempo* marking, ending with a *pp* dynamic. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

♯ (N.B. Should the Cantata be performed without Orchestra, this movement may, if desired, be omitted, and the work resumed at page 21, 2 bars after letter J.)  
The Transfiguration.

The first system of musical notation consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* is present in the right-hand portion of the system.

The second system continues the musical piece. It includes a *ped.* (pedal) marking in the lower staff. The notation features complex rhythmic patterns and slurs across both staves.

The third system begins with a key signature change to two sharps (D major). The dynamic marking *sempre pp* is written in the upper staff. A *ped.* marking is also present in the lower staff.

The fourth system features a variety of dynamics, including *f* (forte) and *p* (piano) markings in both staves. The notation is highly detailed with many slurs and accents.

The fifth system continues with complex rhythmic and melodic lines. It includes dynamic markings of *p* and *f*.

The sixth system features a *sempre f* (sempre forte) dynamic marking. It includes triplets and a *gru* (grace) marking. The notation is dense with many slurs and accents.

The first system of musical notation features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a dynamic marking of *ff* (fortissimo) and a tempo marking of *grv* (grave). The piece transitions to a dynamic of *pp* (pianissimo) in the second measure. The notation includes various chordal textures and melodic lines.

The second system continues the piece with a tempo marking of *poco rit.* (poco ritardando) and a first ending bracket labeled 'I'. The dynamic marking is *p a tempo* (piano at tempo). The system includes triplet markings (indicated by a '3' over the notes) and a section marked with an 'A' above the notes.

The third system maintains the *poco rit.* tempo and *p a tempo* dynamic. It features several triplet markings in both the treble and bass staves, creating a rhythmic pattern of eighth notes.

The fourth system introduces a *molto rall.* (molto ritardando) section. The dynamic marking is *pp* (pianissimo). The system includes a *dim.* (diminuendo) marking and a return to *p a tempo* in the final measure.

The fifth system features a *cres.* (crescendo) marking and a dynamic of *mf* (mezzo-forte). The notation shows a steady increase in volume and intensity.

The sixth system concludes with a dynamic marking of *pp* (pianissimo). The music features complex chordal structures and melodic lines in both staves.

The image displays a musical score for a piece titled "The Transfiguration." The score is arranged in four systems, each consisting of two staves (treble and bass clef) joined by a brace on the left. The key signature is one flat (B-flat major or D minor), and the time signature is 2/2. The first system shows a melodic line in the treble with chords in the bass. The second system features a prominent triplet in the treble and a steady eighth-note accompaniment in the bass. The third system includes dynamic markings such as *mf* and *f*, and a *cres:* instruction. The fourth system begins with a *f* dynamic, followed by *poco rit. ff* and *a tempo* markings, and concludes with a triplet in the treble. The score is written in a clear, professional style with various musical notations including slurs, accents, and dynamic markings.

SOP. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

ALTO. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

TEN. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

BASS. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

King ma - jes - tic! Vi - sion glo - ri - ous!

*ff* Light o'er light of noon vic - to - ri - ous!

*ff* Light o'er light of noon vic - to - ri - ous!

*ff* Light o'er light of noon vic - to - ri - ous!

*ff* Light o'er light of noon vic - to - ri - ous!

Light o'er light of noon vic - to - ri - ous!

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*marcato* *f*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f* *dim:*

But our all to Thee we prof\_fer. . . . Lov\_ing hearts and

*f* *dim:*

But our all to Thee we prof\_fer. . . . Lov\_ing hearts and

*f* *dim:*

But our all to Thee we prof\_fer. . . . Lov\_ing hearts and

*f* *dim:*

All to Thee we prof\_fer. . . Lov\_ing hearts and

loy - al. *ff* Make them, Lord, though sore their weakness, One with Thine in

loy - al. *ff* Make them, Lord, though sore their weakness, One with Thine in

loy - al. *ff* Make them, Lord, though sore their weakness, One with Thine in

loy - al. *ff* Make them, Lord, though sore their weakness, One with Thine in

love and meek\_ness,... *ff* Fit for tri\_bute roy - - al.

love and meek\_ness,... *ff* Fit for tri\_bute roy - - al.

love and meek\_ness,... *ff* Fit for tri\_bute roy - - al.

love and meek\_ness,... *ff* Fit for tri\_bute roy - - al.

*gva*

*ff*

*segue*

*Recit.* (CON.) "And behold."

N<sup>o</sup>. 3.

*Recit.* (BAR.) "Lord, it is good."

*Air.* (TENOR.) "Who would not fear Thee."

Molto lento.

CONTRALTO. *Recit.*  
*mf* And behold, there appeared unto them Moses and E - li - as talking with Him. *dim.*

PIANO. *mf*

*p* Then answered Pe - ter and said un - to Je - sus - Lord, it is good for us to be *rit.* *mf* *dim.*  
*Andante sostenuto. (♩=60.)*

*p* here; if Thou wilt, let us make three ta - ber - na - cles; one for *L'istesso tempo. (♩=60.)*

*p* Thee, and one for Mo - ses, and one for E - li - as. *Recit. CON. a tempo* *pp* For he



wist not what to say; for they were sore a - fraid.

*p rit.*

*pp rit. mf*

*Pochissimo piu mosso ma sempre tranquillo.*

(♩ = 66.)

**SOLO TEN.**

Who would not fear Thee,

*dim. p*

King of Saints, who would not fear Thee, who would not

*mf p cres.*

fear Thee, When, sud - den robed, . . . when, sudden robed in ma - jes - ty,

*mf*

*mf* Thy splendour dark - ens earth - ly eyes! *Lf* Who would not

*poco rit:* *a tempo*  
fear Thee, ... O King of Saints!

*dim:* *colla voce* *p*

*p* Yet Thou, ... ef - fulgent Lord, hast said: ...

*rall:*

*rall:*

*a tempo* *p* Lo, at the door I stand and knock; O - pen, and

*p*

*cres.* I will en - ter in, ... *mf* Lo, at the door I

*cres.*

stand and knock; O - pen, and I will en - ter

in, O - pen, and I will en - - - ter in, . . . . .

. . . And there with you a - bide, . . . . . and I, . . . . . and

I will en - ter in, . . . . . and there with you, with you . . . . .

. . . a - - bide! . . . Who would not

*tranzillo*

fear Thee,

*p*

*p* *f* *p*

King. . . . . of Saints, . . . . . Who would not

*poco rall:* *a tempo*

*pp* *poco rall:* *p*

*Red.* \*

fear Thee, who would not fear Thee, when sud - den robed, . . . . . when, sud - den

*cres:* *sempre cres.*

*cres:* *sempre cres:*

robed in ma - jes - ty, Thy splendour dark - ens earth - ly

*mf* *mf*

eyes, When, sud - den robed, . . . . . when, sud - den robed in ma -

*cres:* *f*

*Red.* \*

- - jes - ty, Thy splen - dour dark - ens earth - ly eyes

- - jes - ty, Thy splen - dour darkens earth - ly eyes, . . . . . Thy splendour

*sempre f*

dark - ens earth - ly eyes? . . .

*dim.* *p tranquillo*

Who

*dim.*

would not fear. . . Thee, O King. . . . .

*tranquillo* *p*

. . . of Saints!

*poco rit.* *a tempo* *poco rall.* *segue*

*pp*

N<sup>o</sup> 4.

Chorus.—“O Elder Brother, come.”

Con moto ma non troppo. (♩=72.)

PIANO.

SOP.

ALTO.

TEN.

BASS.

Let it be ev - en so.

Let it be ev - en so.

O El - der Brother,

O EL - der Brother,

*poco rit: a tempo*

SOP. *cres:*  
 come, and make our hearts Thy home, Thy temples here... be - low, Thy temples

ALTO. *cres:*  
 come, and make our hearts Thy home, Thy temples here be - low, Thy

*mf.* here be - low, . . . . . and make our hearts Thy temples here be -

*mf.* tem - ples here be - low, . . . . . make our hearts Thy temples here be -

Ped. \*

*p* - low. O El - der Bro - ther, come, O Brother, come, . . . . . And make our *dim:*

*p* - low. O El - der Bro - ther, come, O Brother, come, . . . . . And make our *dim:*

Ped. \*

hearts Thy home, Thy tem - ples here be - low.

hearts Thy home, Thy tem - ples here... be - low.

Let it be

El - der Brother, come, ... Let it be

Let it be ev - en so... . . . . .

ev - en so... . . . . . Let it be ev - en

Let it be ev - en so... . . . . .

El - der Brother, come, Let it be

El - der Brother, come, ... . . . . . Let it be ev - en,

so... . . . . . Let it be ev - en, ev - en



*P*  
 ev - en so, Let it be ev - en so,  
 ev - en so, Let it be ev - en so,  
 ev - en so, Let it be so, *dim.* let it be  
 so, . . . . . Let it be ev - en so, *dim.* let it be

*p*  
 ev - en so. . . . .  
 ev - en so. O Elder Brother,  
 ev - en so. Let it be  
 ev - en so. O Elder Brother, come, and make our hearts, our

O El - der Bro - ther, come, and make our  
 come, and make our hearts. . . Thy home, make our  
 ev - en so. . . . . Let it be ev - en so,  
 hearts Thy home

*sempre p*

*cres.*  
 hearts Thy home, make our hearts, . . . our  
 hearts Thy home, our hearts, our  
 ev - en so. *cres.* El - der Bro - ther, come, O  
 El - der Bro - ther, come, and make . . . our

*f* hearts Thy home . . . . . Let it be so, . . . let..  
 hearts Thy home . . . . . Let it be so, let  
 Bro - ther, come. Let it be so, let..  
 hearts Thy home. Let it be ev - - - en so, let

*dim.* . . . it be ev - - - en, ev - - - en so. . . . .  
 it be ev - - - en, ev - - - en so.  
 . . . it be ev - - - en, ev - - - en so.  
 it be ev - - - en, ev - - - en so. El - - der

Brother, come,  
 El-der Bro-ther, come,  
 Bro-ther, come,  
 Brother, come,  
 O come, . . . . . and make our  
 O come, . . . . . and make . . . . . our  
 come, . . . . .  
 Let it be so . . . . .  
 - u - en - do  
 hearts Thy home, . . . . .  
 hearts . . . Thy home, our hearts . . . . . Thy tem-ples here be  
 O El-der, Bro-ther, come, . . . . . O Brother,  
 come, . . . . .

*p*, *pp*, *dim:*, *sempre dim:*, *rall:*, *ppp*, *ped.*, *\* # \**

R

*a tempo*

El - der Bro - - ther, come, And make our hearts Thy  
 - low. O come, And make our hearts Thy  
 come, make our hearts Thy  
 make . . . . . Thy

*pp a tempo*

home, Thy temples here . . . be - - low, Thy temples  
 home, Thy temples here be - - low, Thy  
 home, Thy tem - - ples here, Thy  
 home, Thy tem - - ples here, Thy

*cres:*

here be - low, . . . . . and make our hearts. . . . .

tem - - ples here be - low, . . . . . make our hearts. . . . .

tem - - ples here. . . . be - - low, make Thy

tem - - ples here, make Thy

... Thy tem - ples here be - low. 0

... Thy tem - ples here be - low. 0

tem - - ples here be - low.

tem - - ples here be - low.

ELder Bro - ther, come, O Bro - ther come, . . . . .

ELder Bro - ther, come, Bro - ther come, . . . . .

Bro - ther come, O

O ELder Bro - ther, come, O

*mf* *p* *mf* *p*

*Red.*

And make our hearts Thy home, . . . Thy

And make our hearts Thy home, . . . Thy

come, here . . .

come, make our hearts Thy home

*p* *dim:* *p* *dim:* *pp* *p* *pp*

*Red.*



tem\_ples here be - low, 0 come . . . . .

tem\_ples here be - low, 0 come . . . . .

... be - low, Bro - - ther,

here . . . . . be - low, Bro - - ther,

*mf* *S*

*p* *mf*

*ped.* \* *ped.*

and make our hearts Thy home, . . .

and make our hearts Thy home, . . .

come,

come, make our hearts Thy home, .

*dim:* *p* *dim:* *pp*

*p* *pp*

\* *ped.* \*