

Praise, my soul, the King of Heaven

Sir John Goss, 1869

Lauda Anima
87.87.87

The first system of musical notation consists of two staves, treble and bass clef, in a 2/4 time signature with a key signature of one sharp (F#). The melody is primarily in the treble clef, with accompaniment in the bass clef. A measure number '5' is placed above the fifth measure of the treble staff.

The second system of musical notation continues from the first system. It features two staves in the same key and time signature. Measure numbers '10' and '15' are placed above the first and sixth measures of the treble staff, respectively.

The third system of musical notation concludes the piece. It consists of two staves in the same key and time signature. Measure numbers '20' and '25' are placed above the first and sixth measures of the treble staff, respectively. The system ends with a double bar line.

Praise, my soul, the King of Heaven;
To His feet thy tribute bring.
Ransomed, healed, restored, forgiven,
Evermore His praises sing:
Alleluia! Alleluia!
Praise the everlasting King.

Frail as summer's flower we flourish,
Blows the wind and it is gone;
But while mortals rise and perish
Our God lives unchanging on,
Praise Him, Praise Him, Hallelujah
Praise the High Eternal One!

Praise Him for His grace and favor
To our fathers in distress.
Praise Him still the same as ever,
Slow to chide, and swift to bless.
Alleluia! Alleluia!
Glorious in His faithfulness.

Angels, help us to adore Him;
Ye behold Him face to face;
Sun and moon, bow down before Him,
Dwellers all in time and space.
Alleluia! Alleluia!
Praise with us the God of grace.

Fatherlike He tends and spares us;
Well our feeble frame He knows.
In His hands He gently bears us,
Rescues us from all our foes.
Alleluia! Alleluia!
Widely yet His mercy flows.

Henry F. Lyte