

E♭ Alto Saxophone 1 & 2

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

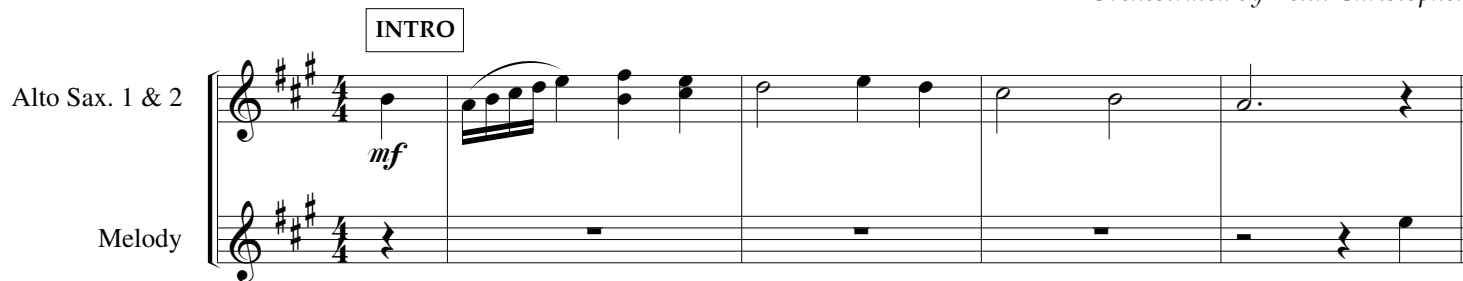
HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Alto Sax. 1 & 2

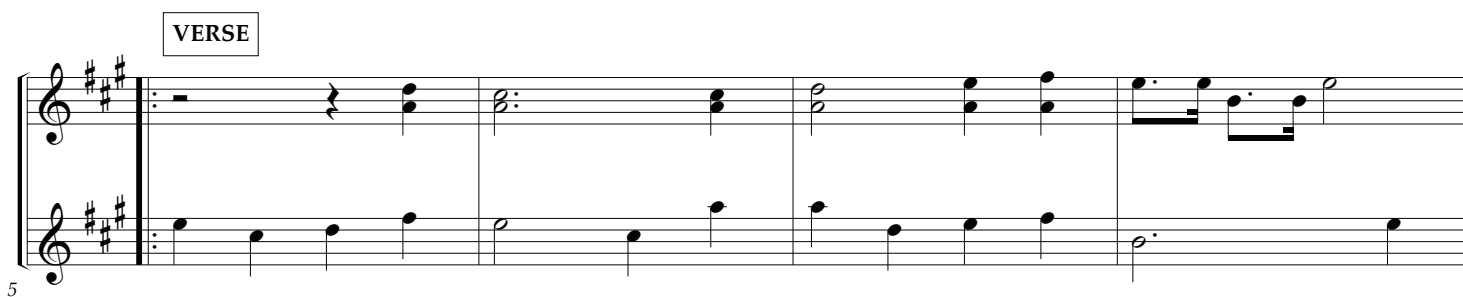
mf

Melody

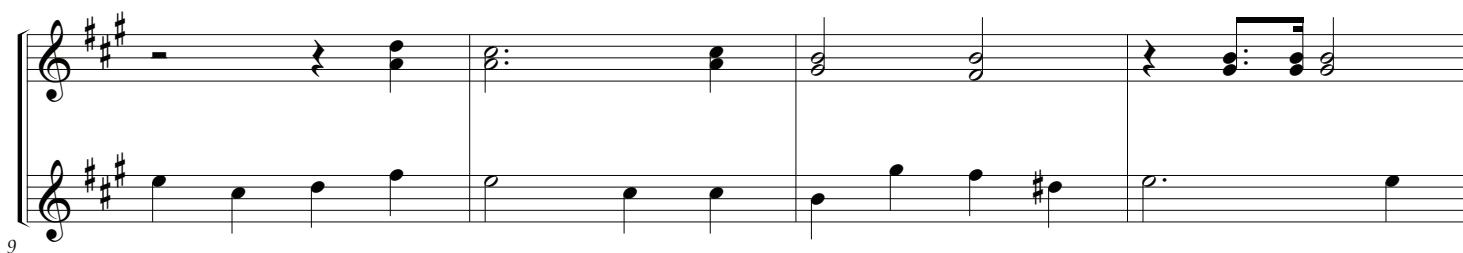


VERSE

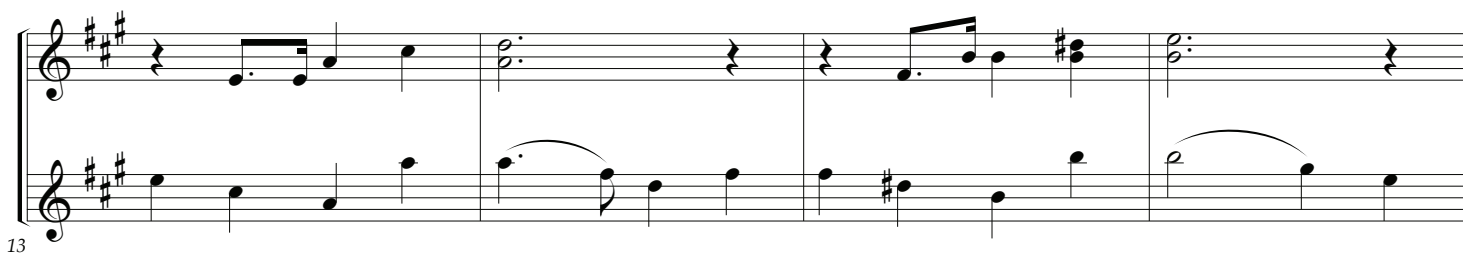
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9

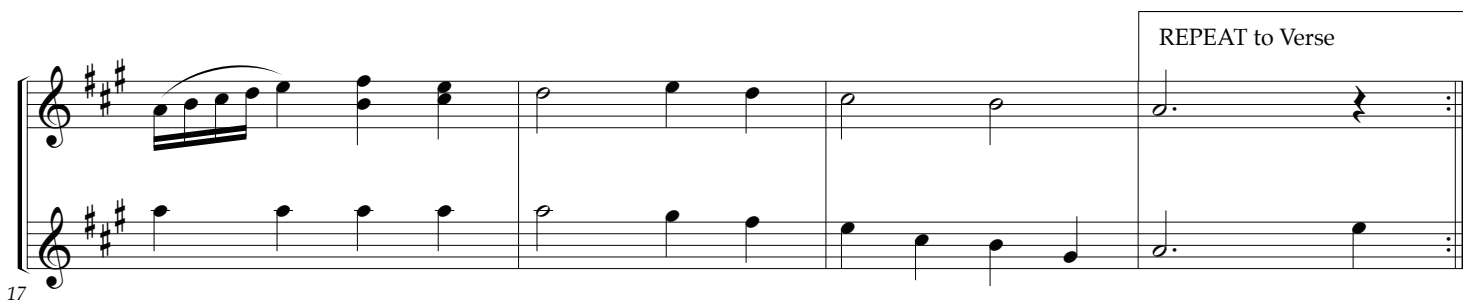


13



REPEAT to Verse

17



659 - Lead On, O King Eternal - E $\flat$ Alto Saxophone 1 & 2 - 2 of 3

TURNAROUND to Verse

Musical notation for the Turnaround to Verse, measures 21-25. The key signature is E major (three sharps). The melody in the upper staff begins with a half note E5, followed by a quarter note G5, and then a quarter note A5. The lower staff has whole rests for measures 21-24 and a half note E4 in measure 25. A repeat sign is at the end of measure 25.

21

ENDING

Musical notation for the Ending, measures 26-27. The key signature is E major. The melody in the upper staff is a half note E5. The lower staff has a half note E4. A repeat sign is at the end of measure 27.

26

Opt. Modulation to Last Stanza Setting

Musical notation for the optional modulation, measures 27-30. The key signature changes to D major (two sharps) starting in measure 29. The melody in the upper staff has a half note D5, a quarter note F#5, and a quarter note G5. The lower staff has whole rests for measures 27-28 and a half note D4 in measure 29. A repeat sign is at the end of measure 30.

27

VERSE

Musical notation for the Verse, measures 30-33. The key signature is D major. The melody in the upper staff begins with a half note D5, followed by a quarter note F#5, and then a quarter note G5. The lower staff has a half note D4. A repeat sign is at the end of measure 33.

30

Musical notation for the Verse, measures 34-37. The key signature is D major. The melody in the upper staff begins with a half note D5, followed by a quarter note F#5, and then a quarter note G5. The lower staff has a half note D4. A repeat sign is at the end of measure 37.

34

659 - Lead On, O King Eternal - E♭ Alto Saxophone 1 & 2 - 3 of 3

38

42

46

Optional Choral Ending

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

E♭ Alto Saxophone 3

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Alto Sax. 3

mf

Melody

VERSE

5

9

13

REPEAT to Verse

17

659 - Lead On, O King Eternal - E♭ Alto Saxophone 3 - 2 of 3

TURNAROUND to Verse

Musical notation for measures 21-25. The key signature is three sharps (F#, C#, G#). The melody in the upper staff consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. The lower staff provides harmonic support with quarter notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3. The section ends with a repeat sign.

21

ENDING

Musical notation for measures 26-27. The key signature is three sharps. The melody in the upper staff is a half note F#4. The lower staff has a half note F#3. The section ends with a repeat sign.

26

Opt. Modulation to Last Stanza Setting

Musical notation for measures 28-31. The key signature changes to four sharps (F#, C#, G#, D#). The melody in the upper staff includes quarter notes F#4, G#4, A4, B4, and a half note D#5. The lower staff has quarter notes F#3, G#3, A3, B3, and a half note D#4. The section ends with a repeat sign.

27

VERSE

Musical notation for measures 30-33. The key signature is four sharps. The melody in the upper staff starts with a half note D#5, followed by quarter notes C#5, B4, A4, G#4, F#4, E4, D4. The lower staff has quarter notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3. The section ends with a repeat sign.

30

Musical notation for measures 34-37. The key signature is four sharps. The melody in the upper staff includes quarter notes D#5, C#5, B4, A4, G#4, F#4, E4, D4, and a half note D#5. The lower staff has quarter notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3. The section ends with a repeat sign.

34

659 - Lead On, O King Eternal - E♭ Alto Saxophone 3 - 3 of 3

38

42

46

Optional Choral Ending

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

E♭ Baritone Saxophone

659 - Lead On, O King Eternal

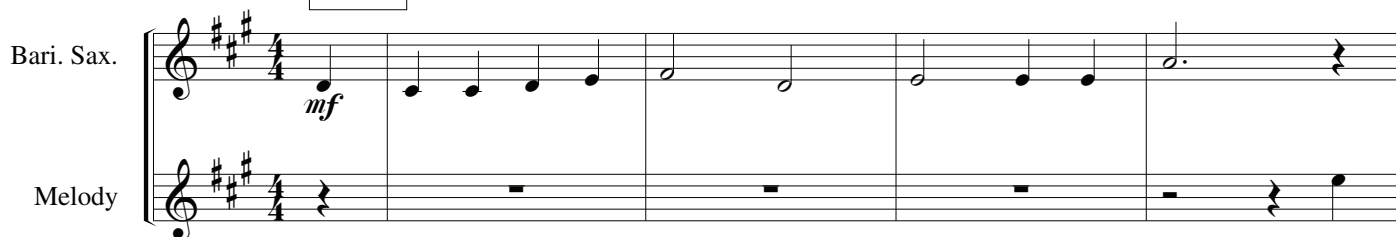
ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

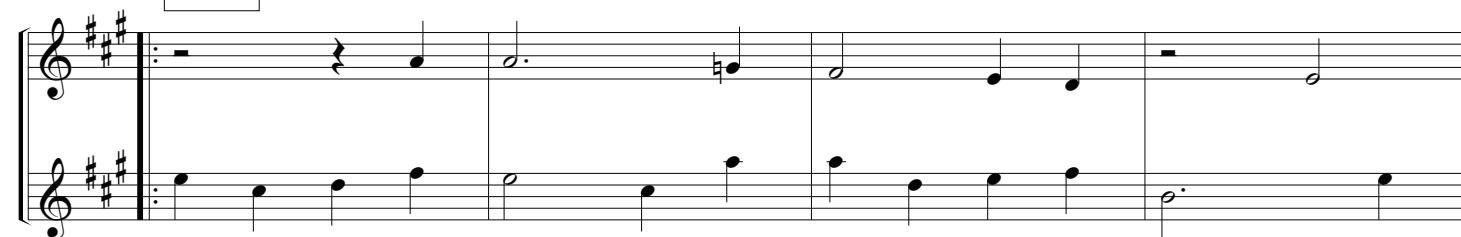
INTRO

Bari. Sax. *mf*

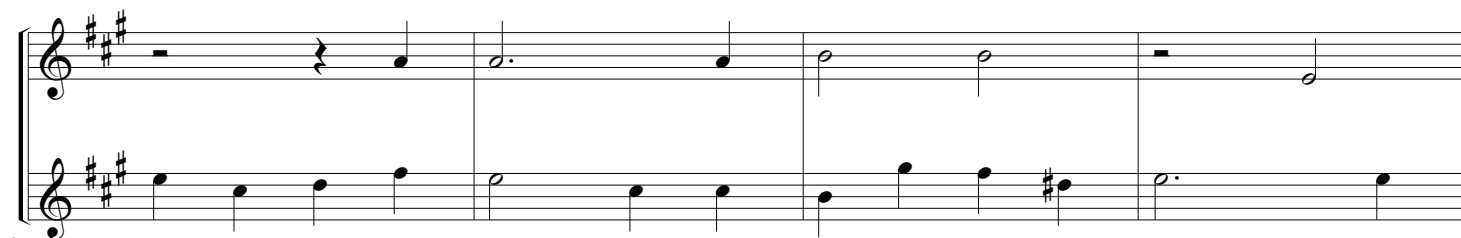
Melody



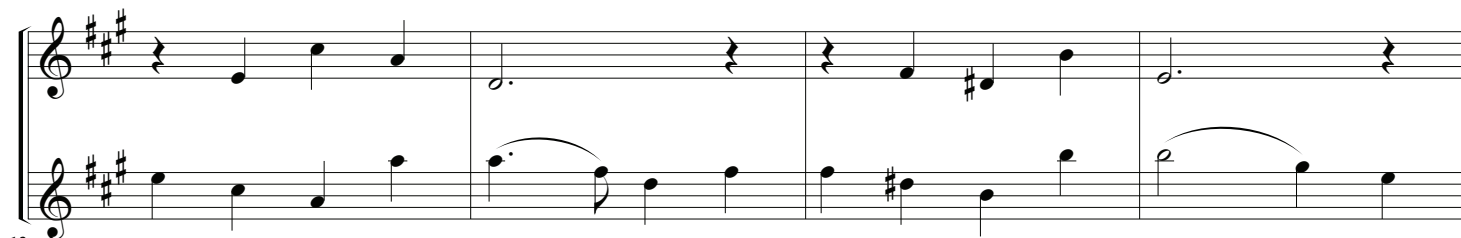
VERSE



5

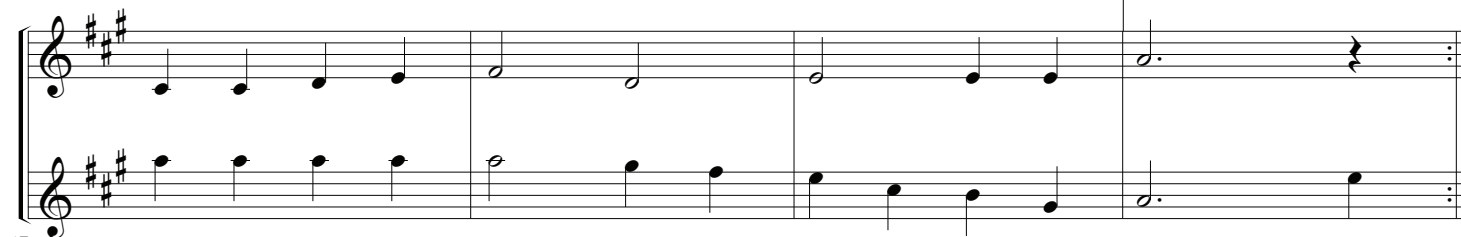


9



13

REPEAT to Verse



17

659 - Lead On, O King Eternal - E $\flat$ Baritone Saxophone - 2 of 3

TURNAROUND to Verse

Musical notation for the Turnaround to Verse section, measures 21-25. The key signature is E major (three sharps). The melody in the treble clef consists of quarter notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of whole notes: E3, A2, D3, G2, C3. The section ends with a repeat sign.

21

ENDING

Musical notation for the Ending section, measures 26-27. The key signature is E major (three sharps). The melody in the treble clef consists of quarter notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of whole notes: E3, A2, D3, G2, C3. The section ends with a repeat sign.

26

Opt. Modulation to Last Stanza Setting

Musical notation for the Optional Modulation to Last Stanza Setting section, measures 27-31. The key signature is E major (three sharps). The melody in the treble clef consists of quarter notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of whole notes: E3, A2, D3, G2, C3. The section ends with a repeat sign.

27

VERSE

Musical notation for the Verse section, measures 30-33. The key signature is E major (three sharps). The melody in the treble clef consists of quarter notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of whole notes: E3, A2, D3, G2, C3. The section ends with a repeat sign.

30

Musical notation for the Verse section, measures 34-37. The key signature is E major (three sharps). The melody in the treble clef consists of quarter notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of whole notes: E3, A2, D3, G2, C3. The section ends with a repeat sign.

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659 - Lead On, O King Eternal - E♭ Baritone Saxophone - 3 of 3

38

42

46

Optional Choral Ending

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Bass Guitar

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART

*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Chord progression for Intro:

G/F C/E F⁶ C⁷/G E/A F^{#4}/₂ F C/G G⁷ C

mf

VERSE

Chord progression for Verse (Measures 5-8):

C E/C C C/B^b E/A C M⁷(no3)/G F G G⁷

Chord progression for Verse (Measures 9-12):

C E/C C G/D D⁷ G G⁷

Chord progression for Verse (Measures 13-16):

C C⁷/G C⁷/E C⁷ F A⁷/E D D⁷/A D⁷/F[#] D⁷ G G/F

Chord progression for Verse (Measures 17-20):

C/E F⁶ C⁷/G E/A F^{#4}/₂ F C/G G⁷

REPEAT to Verse

C

TURNAROUND to Verse

Chord progression for Turnaround (Measures 21-24):

C C/E F⁶ C⁷/G E/A F^{#4}/₂ F C/G G⁷ C

ENDING

Chord progression for Ending (Measure 26):

C

659 - Lead On, O King Eternal - Bass Guitar - 2 of 2

Opt. Modulation to Last Stanza Setting

27

VERSE

30

34

38

42

ENDING

D

Optional Choral Ending

N.C. D/F# D Dsus/E D/F# G G#4/2 Em7 D/A D/F# Dsus/G A D N.C.

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Bassoon
(B $\flat$ Bass Clarinet) **659 - Lead On, O King Eternal**

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Bass Cl. *mf*

Bssn. *mf*

VERSE

5

9

13

REPEAT to Verse

17

659 - Lead On, O King Eternal - Bassoon (B $\flat$ Bass Clarinet) - 2 of 3

TURNAROUND to Verse

Musical notation for the Turnaround to Verse section, measures 21-25. The key signature is two sharps (F# and C#). The notation is written for Bassoon (B $\flat$ Bass Clarinet) in treble and bass staves. The melody consists of quarter notes and eighth notes, with a repeat sign at the end of measure 25.

21

ENDING

Musical notation for the Ending section, measures 26-27. The key signature is two sharps (F# and C#). The notation is written for Bassoon (B $\flat$ Bass Clarinet) in treble and bass staves. The melody consists of quarter notes, with a repeat sign at the end of measure 27.

26

Opt. Modulation to Last Stanza Setting

Musical notation for the Optional Modulation to Last Stanza Setting section, measures 27-30. The key signature is two sharps (F# and C#). The notation is written for Bassoon (B $\flat$ Bass Clarinet) in treble and bass staves. The melody consists of quarter notes and eighth notes, with a repeat sign at the end of measure 30.

27

VERSE

Musical notation for the Verse section, measures 30-34. The key signature is two sharps (F# and C#). The notation is written for Bassoon (B $\flat$ Bass Clarinet) in treble and bass staves. The melody consists of quarter notes and eighth notes, with a repeat sign at the end of measure 34.

30

Musical notation for the Verse section, measures 34-38. The key signature is two sharps (F# and C#). The notation is written for Bassoon (B $\flat$ Bass Clarinet) in treble and bass staves. The melody consists of quarter notes and eighth notes, with a repeat sign at the end of measure 38.

34

659 - Lead On, O King Eternal - Bassoon (B $\flat$ Bass Clarinet) - 3 of 3

38

42

ENDING

Optional Choral Ending

rit.

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Synth Brass Reduction

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

5/4 time signature. Treble and bass staves. Treble staff starts with a melodic line in measure 1, followed by chords. Bass staff provides harmonic support with chords and a melodic line in measure 2. Dynamic marking *mf* is present in measure 1.

VERSE

5/4 time signature. Treble and bass staves. Treble staff has a melodic line starting in measure 6. Bass staff has a harmonic line. Measure 9 ends with a double bar line.

5

5/4 time signature. Treble and bass staves. Treble staff has a melodic line starting in measure 10. Bass staff has a harmonic line. Measure 12 ends with a double bar line.

9

5/4 time signature. Treble and bass staves. Treble staff has a melodic line starting in measure 13. Bass staff has a harmonic line. Measure 16 ends with a double bar line.

13

REPEAT to Verse

5/4 time signature. Treble and bass staves. Treble staff has a melodic line starting in measure 17. Bass staff has a harmonic line. Measure 20 ends with a double bar line.

17

659 - Lead On, O King Eternal - Synth Brass Reduction - 2 of 3

TURNAROUND to Verse

Musical notation for measures 21-25. The key signature is one sharp (F#). The notation is for a synth brass reduction, featuring a treble and bass staff. Measure 21 starts with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 22 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 23 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 24 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 25 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

21

ENDING

Musical notation for measures 26-27. The key signature is one sharp (F#). The notation is for a synth brass reduction, featuring a treble and bass staff. Measure 26 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 27 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

26

Opt. Modulation to Last Stanza Setting

Musical notation for measures 28-31. The key signature is one sharp (F#). The notation is for a synth brass reduction, featuring a treble and bass staff. Measure 28 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 29 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 30 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 31 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

27

VERSE

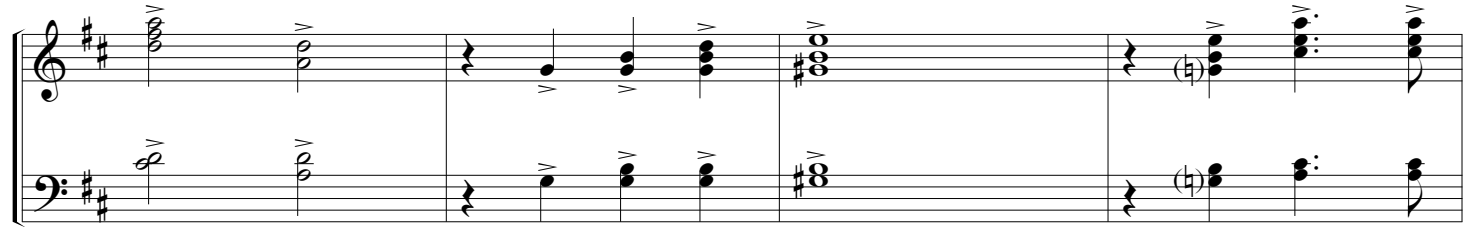
Musical notation for measures 32-35. The key signature is one sharp (F#). The notation is for a synth brass reduction, featuring a treble and bass staff. Measure 32 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 33 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 34 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 35 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

30

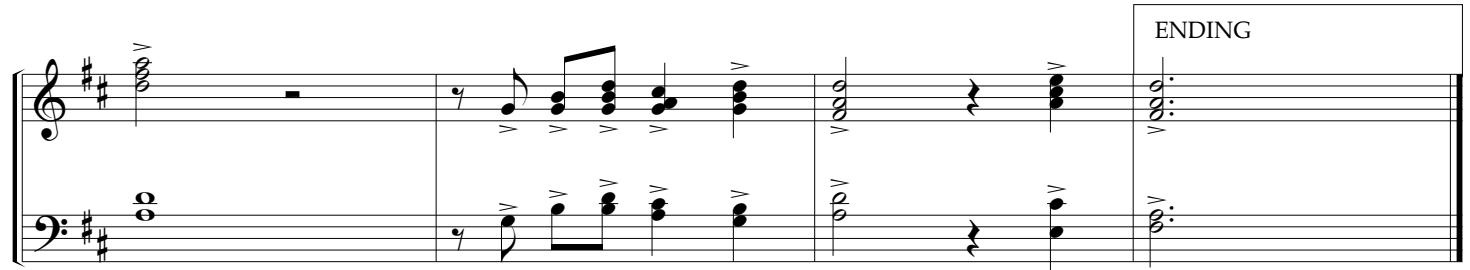
Musical notation for measures 36-39. The key signature is one sharp (F#). The notation is for a synth brass reduction, featuring a treble and bass staff. Measure 36 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 37 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 38 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. Measure 39 has a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

34

659 - Lead On, O King Eternal - Synth Brass Reduction - 3 of 3



38



42



46

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Cello / Bass

659 - Lead On, O King Eternal

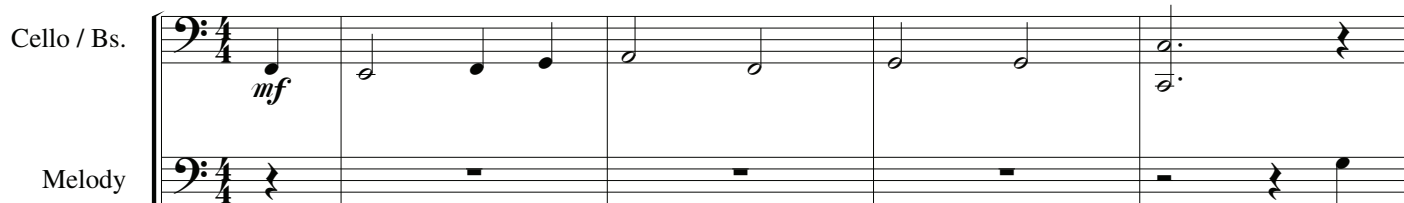
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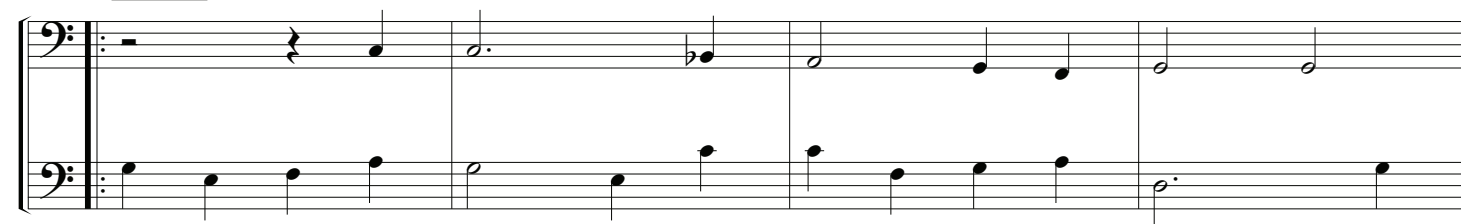
INTRO

Cello / Bs. *mf*

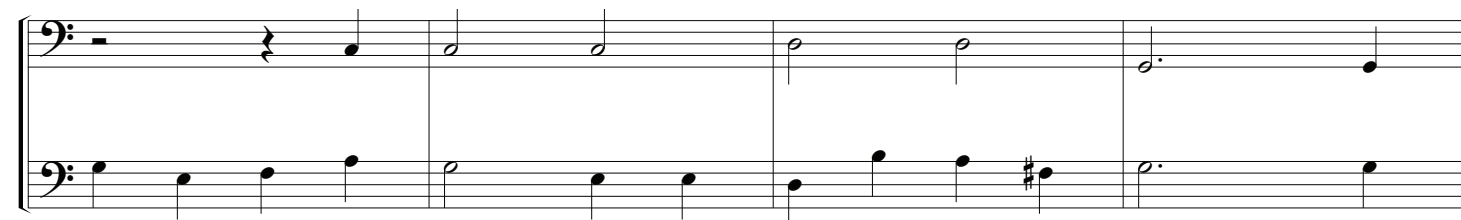
Melody



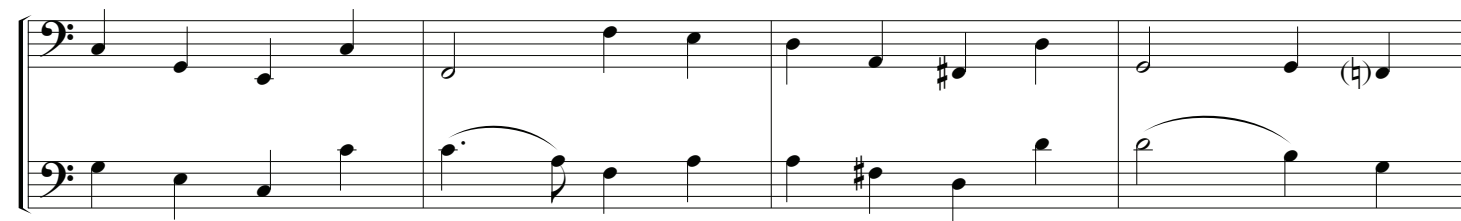
VERSE



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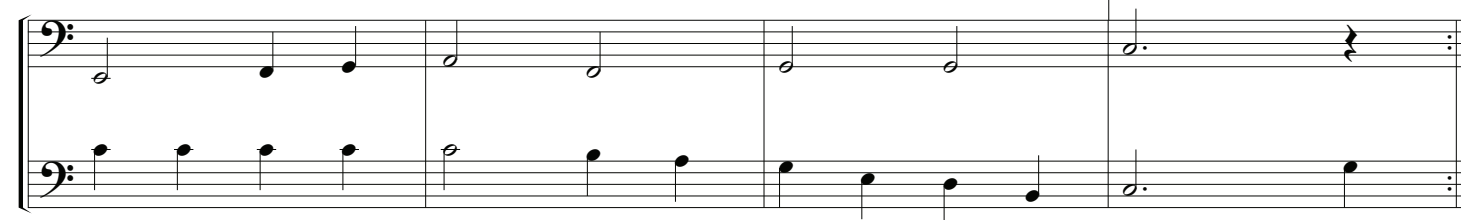


9



13

REPEAT to Verse



17

659 - Lead On, O King Eternal - Cello / Bass - 2 of 3

TURNAROUND to Verse

Musical notation for the Turnaround to Verse section, measures 21-25. The notation is in bass clef with a key signature of one sharp (F#). The melody in the upper staff consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, 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1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

B♭ Clarinet 1 & 2

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Cl. 1 & 2

mf

Melody

VERSE

5

9

13

REPEAT to Verse

17

659 - Lead On, O King Eternal - B $\flat$ Clarinet 1 & 2 - 2 of 3

TURNAROUND to Verse

Musical notation for measures 21-25. The key signature is two sharps (F# and C#). The melody in the upper staff features a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff has a half note G3, followed by a quarter rest, a quarter note A3, and a quarter note B3. The piece ends with a double bar line and repeat dots.

21

ENDING

Musical notation for measures 26-27. The key signature is two sharps (F# and C#). The melody in the upper staff is a half note G4. The lower staff has a half note G3. The piece ends with a double bar line and repeat dots.

26

Opt. Modulation to Last Stanza Setting

Musical notation for measures 27-30. The key signature changes to three sharps (F#, C#, and G#). The melody in the upper staff features a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff has a half note G3, followed by a quarter rest, a quarter note A3, and a quarter note B3. The piece ends with a double bar line and repeat dots.

27

VERSE

Musical notation for measures 30-33. The key signature is three sharps (F#, C#, and G#). The melody in the upper staff features a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff has a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piece ends with a double bar line and repeat dots.

30

Musical notation for measures 34-37. The key signature is three sharps (F#, C#, and G#). The melody in the upper staff features a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff has a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piece ends with a double bar line and repeat dots.

34

659 - Lead On, O King Eternal - B $\flat$ Clarinet 1 & 2 - 3 of 3

38

42

46

Optional Choral Ending

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

B $\flat$ Clarinet 3

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Cl. 3

mf

Melody

VERSE

5

9

13

REPEAT to Verse

17

659 - Lead On, O King Eternal - B $\flat$ Clarinet 3 - 2 of 3

TURNAROUND to Verse

Musical notation for measures 21-25. The key signature is two sharps (F# and C#). The melody in the treble clef consists of: measure 21 (quarter note G4), measure 22 (half note A4), measure 23 (quarter note B4, quarter note A4), measure 24 (half note G4), and measure 25 (quarter note F#4). The bass line consists of: measure 21 (quarter rest), measure 22 (half rest), measure 23 (half rest), measure 24 (half rest), and measure 25 (quarter note G3). The system ends with a repeat sign.

21

ENDING

Musical notation for measures 26-27. The key signature is two sharps (F# and C#). The melody in the treble clef consists of: measure 26 (quarter note G4) and measure 27 (quarter rest). The bass line consists of: measure 26 (quarter rest) and measure 27 (quarter note G3). The system ends with a repeat sign.

26

Opt. Modulation to Last Stanza Setting

Musical notation for measures 27-30. The key signature changes to three sharps (F#, C#, and G#) starting in measure 29. The melody in the treble clef consists of: measure 27 (quarter note G4), measure 28 (half note A4), measure 29 (quarter note B4, quarter note A4), and measure 30 (half note G4). The bass line consists of: measure 27 (quarter rest), measure 28 (half rest), measure 29 (half rest), and measure 30 (quarter note G3). The system ends with a repeat sign.

27

VERSE

Musical notation for measures 30-33. The key signature is three sharps (F#, C#, and G#). The melody in the treble clef consists of: measure 30 (half note G4), measure 31 (quarter note A4, quarter note B4), measure 32 (half note A4), and measure 33 (half note G4). The bass line consists of: measure 30 (quarter note G3), measure 31 (quarter note A3), measure 32 (quarter note B3), and measure 33 (quarter note G3). The system ends with a repeat sign.

30

Musical notation for measures 34-37. The key signature is three sharps (F#, C#, and G#). The melody in the treble clef consists of: measure 34 (half note G4), measure 35 (half note A4), measure 36 (half note B4), and measure 37 (half note G4). The bass line consists of: measure 34 (quarter note G3), measure 35 (quarter note A3), measure 36 (quarter note B3), and measure 37 (quarter note G3). The system ends with a repeat sign.

34

659 - Lead On, O King Eternal - B $\flat$ Clarinet 3 - 3 of 3

38

42

ENDING

Optional Choral Ending

46

rit.

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Flute 1 / Oboe (Flute 2)

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART

*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Fl. 1 / Ob. (Fl. 2)

Melody

VERSE

5

9

13

17

REPEAT to Verse

659 - Lead On, O King Eternal - Flute 1 / Oboe (Flute 2) - 2 of 3

TURNAROUND to Verse

21

ENDING

26

Opt. Modulation to Last Stanza Setting

Flute 8^{va}

27

VERSE

30

34

659 - Lead On, O King Eternal - Flute 1 / Oboe (Flute 2) - 3 of 3

38

42

Optional Choral Ending

46

ENDING

rit.

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

INTRO

HENRY T. SMART

1. Lead
2. Lead
3. Lead

4

659 - Lead On, O King Eternal - 2 of 12

VERSE

Voc.

on, O King E - ter - nal, The day of march has come; Hence -
on, O King E - ter - nal, Till sin's fol - low war not shall cease; And
on, O King E - ter - nal, We low not with fears; For

Pno.

C E C C C B $\flat$ E A C $\bar{M}^7$ (no3) F G G 7

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

5 6 7 8

S.C.

659 - Lead On, O King Eternal - 3 of 12

Voc.

forth in fields of con - quest Thy tents shall be our home: Through
 ho - li - ness shall like whis - per ing The sweet a - men of ap - peace; For
 glad - ness breaks like morn - ing Wher - e'er Thy face ap - pears. Thy

Pno.

C E C C G D D⁷ G G⁷

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

9 10 11 12

659 - Lead On, O King Eternal - 4 of 12

Voc.

days of prep - a ra - tion Thy grace has made us strong, And
not with swords' loud clash - ing, Or roll of stir - ring drums; With
cross is lift - ed o'er us; We jour - ney in its light: The

Pno.

C C⁷/_G C⁷/_E C⁷ F A⁷/_E D D⁷/_A D⁷/_{F#} D⁷ G G/_F

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

13

14

15

16

659 - Lead On, O King Eternal - 5 of 12

REPEAT to Verse

Voc.

now, O King E - ter - nal, We lift our bat - tle song. 1. Lead
deeds of a love waits and the mer - cy The heav'n - ly king - dom comes. 2. Lead
crown a - waits the con - quest; Lead on, O God dom of might. 3. Lead

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

Chords: C E, F⁶, C⁷ G, E A, F^{#4} 2, F, C G, G⁷, C

Bells

(tacet last time: change to A, D)

17 18 19 20

659 - Lead On, O King Eternal - 6 of 12

TURNAROUND to Verse

Voc.

song.
comes.
might.

1. Lead
2. Lead
3. Lead

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn.
(Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax.
(Bari. T.C.)

TURNAROUND to Verse

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

21

22

23

24

25

659 - Lead On, O King Eternal - 7 of 12

ENDING Opt. Modulation to Last Stanza Setting

Voc. song. comes. might. song. comes. might. 3. Lead Unison

Pno. C C C^{sus} E^{sus} F^{sus} G^{7sus} G A^{7sus} A A⁷

Fl. 1 / Ob. (Fl. 2) Flute 8^{va} - - - - -

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1 ENDING Opt. Modulation to Last Stanza Setting

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1 S.C.

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

26 27 28 29

659 - Lead On, O King Eternal - 8 of 12

VERSE

Voc. on, O King E - ter - nal, We fol - low not with fears; For

Pno. D^2 DM^7 Em^7 $F\sharp m^7$ D^2 D $C\sharp$ G^2 B D^2 $F\sharp$ G^6 A^7_{sus} A G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1 Bells

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

30 31 32 33

659 - Lead On, O King Eternal - 9 of 12

Voc. glad - ness breaks like morn - ing Wher - e'er Thy face ap - pears. Thy

Pno. F#m7 Em7 D2 E#m7 C# Bm7 A2 C# DM7 F# E7 E7 A9sus A7 G A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

34 35 36 37

659 - Lead On, O King Eternal - 10 of 12

Voc. cross is lift - ed o'er us; We jour - ney in its light: The

Pno. DM^7/A G/A E/A Em/A A/G

Fl. 1 / Ob. (Fl. 2) *tr*

Cl. 1 & 2 *tr*

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

659 - Lead On, O King Eternal - 11 of 12

ENDING

Voc. crown a - waits the con - quest; Lead on, O God of might.

Pno. $D_{F\sharp}$ D D_{E}^{sus} $D_{F\sharp}$ G G_{2}^{4} E_{m7} $D_{F\sharp}$ D $A_{C\sharp}$ A D

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

42 43 44 45

S.C.

659 - Lead On, O King Eternal - 12 of 12

Optional Choral Ending
Sing parts

Voc. The crown a - waits the con - quest; Lead on, O God of might. *rit.*

Pno. N.C. $\text{D}_{\text{F}\sharp}^{\text{D}}$ D $\text{D}_{\text{E}}^{\text{D}_{\text{sus}}}$ $\text{D}_{\text{F}\sharp}^{\text{D}}$ G $\text{G}_{2}^{\text{G}\sharp 4}$ $\text{E}_{\text{m}}^{\text{m}7}$ $\text{D}_{\text{A}}^{\text{D}}$ $\text{D}_{\text{F}\sharp}^{\text{D}_{\text{sus}}}$ $\text{D}_{\text{G}}^{\text{D}_{\text{sus}}}$ A D N.C. *rit.*

Fl. 1 / Ob. (Fl. 2) *tr*

Cl. 1 & 2 *tr* *rit.* *tr*

Bssn. (Bass Cl.) *rit.*

Alto Sax. 1 & 2 *rit.*

Ten. Sax. (Bari. T.C.) *rit.*

Tpt. 1 Optional Choral Ending *rit.*

Tpt. 2 & 3 *rit.*

Horn 1 & 2 *rit.*

Trb. 1 & 2 *rit.*

Trb. 3 / Tuba *rit.*

Perc. 1 Crash cymbal (or stick on cym.) S.C. *choke*

Timp. / Perc. 2 *rit.*

Vln. 1 & 2 *rit.*

Vla. *rit.*

Cello / Bs. *rit.*

46 47 48 49 50 51

Harp

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART

Harp arranged by Richard Huggins

Last stanza setting and

Choral ending by Robert Sterling

INTRO

The Intro section is in 4/4 time. It begins with a single measure of rest in the treble clef, followed by four measures of whole rests. The piano accompaniment starts with a glissando (indicated by a wavy line) in the bass clef, marked *mf*. Above the piano staff, there is a diagram of a harp with six strings plucked, labeled "Tune to: C Scale". The piano part continues with whole rests for three measures, then plays a half note G4 in the treble and a half note E3 in the bass.

VERSE

The first system of the Verse section consists of two staves. The vocal line (treble clef) begins with a repeat sign, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment (treble and bass clefs) begins with a repeat sign, followed by three measures of whole rests, and then a block of three chords (G4-B4-D5, A4-B4-C5, and G4-A4-B4) in the treble and bass.

The second system of the Verse section continues the vocal line and piano accompaniment. The vocal line continues with a half note E4, a quarter note D4, a quarter note C4, a half note B3, a quarter note A3, a quarter note G3, and a half note F#3. The piano accompaniment continues with three measures of whole rests, followed by the same block of three chords as the first system.

659 - Lead On, O King Eternal - Harp - 2 of 5

Musical score for measures 13-16. The system consists of three staves: a single treble staff and a grand staff (treble and bass). Measure 13: Treble has a half note G4, quarter note A4, quarter note B4, and a half note C5. Bass has a whole note chord of G2, B2, and D3. Measure 14: Treble has a half note B4, quarter note A4, quarter note G4, and a half note F#4. Bass has a whole note chord of G2, B2, and D3. Measure 15: Treble has a half note E4, quarter note D4, quarter note C4, and a half note B3. Bass has a whole note chord of G2, B2, and D3. Measure 16: Treble has a half note A3, quarter note G3, quarter note F#3, and a half note E3. Bass has a whole note chord of G2, B2, and D3. A wavy line indicates a glissando in the bass staff. The text "C Scale gliss." is written above the bass staff.

13

Musical score for measures 17-20. The system consists of three staves: a single treble staff and a grand staff (treble and bass). Measure 17: Treble has a half note G4, quarter note A4, quarter note B4, and a half note C5. Bass has a whole note chord of G2, B2, and D3. Measure 18: Treble has a half note B4, quarter note A4, quarter note G4, and a half note F#4. Bass has a whole note chord of G2, B2, and D3. Measure 19: Treble has a half note E4, quarter note D4, quarter note C4, and a half note B3. Bass has a whole note chord of G2, B2, and D3. Measure 20: Treble has a half note A3, quarter note G3, quarter note F#3, and a half note E3. Bass has a whole note chord of G2, B2, and D3. A wavy line indicates a glissando in the bass staff. The text "C Scale gliss." is written above the bass staff. A box labeled "REPEAT to Verse" is above the treble staff.

17

Musical score for measures 21-24. The system consists of three staves: a single treble staff and a grand staff (treble and bass). Measure 21: Treble has a half note G4, quarter note A4, quarter note B4, and a half note C5. Bass has a whole note chord of G2, B2, and D3. Measure 22: Treble has a half note B4, quarter note A4, quarter note G4, and a half note F#4. Bass has a whole note chord of G2, B2, and D3. Measure 23: Treble has a half note E4, quarter note D4, quarter note C4, and a half note B3. Bass has a whole note chord of G2, B2, and D3. Measure 24: Treble has a half note A3, quarter note G3, quarter note F#3, and a half note E3. Bass has a whole note chord of G2, B2, and D3. A wavy line indicates a glissando in the bass staff. The text "C Scale gliss." is written above the bass staff. A box labeled "TURNAROUND to Verse" is above the treble staff. A box labeled "ENDING" is above the treble staff.

21

659 - Lead On, O King Eternal - Harp - 3 of 5

Opt. Modulation to Last Stanza Setting

VERSE

27

Tune to: D Scale

D Scale gliss.

31

D Scale gliss.

35

D Scale gliss.

659 - Lead On, O King Eternal - Harp - 4 of 5

39

D Scale gliss.

42

ENDING

Optional Choral Ending

D Scale gliss.

659 - Lead On, O King Eternal - Harp - 5 of 5

49

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

F Horn 1 & 2

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Horn 1 & 2 *mf*

Melody

VERSE

5

9

13

REPEAT to Verse

17

659 - Lead On, O King Eternal - F Horn 1 & 2 - 2 of 3

21

26

27

30

34

659 - Lead On, O King Eternal - F Horn 1 & 2 - 3 of 3

38

42

46

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Lead Sheet

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART

Last stanza setting and

Choral ending by Robert Sterling

INTRO

Chord progression for Intro:

G/F C/E F⁶ C⁷/G F/A F^{#4}/₂ F C/G G⁷ C

mf

1. Lead
2. Lead
3. Lead

VERSE

Chord progression for Verse:

C C[#]/C C C^b/B^b F/A CM⁷(no3)/G F G G⁷ C F/C

5 on, O King E - ter - nal, The day of march has come; Hence - forth in fields of
on, O King E - ter - nal, Till sin's fierce war shall cease, And ho - li - ness shall
on, O King E - ter - nal, We fol - low not with fears; For glad - ness breaks like

Chord progression for Verse:

C G/D D⁷ G G⁷ C C⁷/G C⁷/E C⁷ F A⁷/E

10 con - quest Thy tents shall be our home: Through days of prep - a - ra - tion Thy
whis - per The sweet a - men of peace; For not with swords' loud - clash - ing, Or
morn - ing Wher - e'er Thy face ap - pears. Thy cross is lift - ed o'er us; We

Chord progression for Verse:

D D⁷/A D⁷/F[#] D⁷ G G/F C/E F⁶ C⁷/G F/A F^{#4}/₂ F C/G G⁷

15 grace has made us strong, And now, O King E - ter - nal, We lift our bat - tle
roll of stir - ring drums; With deeds of love and mer - cy The heav'n - ly king - dom
jour - ney in its light: The crown a - waits the con - quest; Lead on, O God of

REPEAT to Verse

TURNAROUND to Verse

Chord progression for Repeat and Turnaround:

C C C[#]/C F⁶ C⁷/G F/A F^{#4}/₂ F C/G G⁷

20 song. comes. might. 1. Lead song. comes. might. 2. Lead 3. Lead

ENDING

Opt. Modulation to Last Stanza

Chord progression for Ending and Modulation:

C C C[#]/C C^{sus}/F G⁷_{sus} G A⁷_{sus} A⁷

25 1. Lead 2. Lead 3. Lead song. comes. might. 3. Lead

659 - Lead On, O King Eternal - Lead Sheet - 2 of 2

30 on, O King E - ter - nal, We fol - low not with fears; For glad - ness breaks like

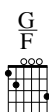
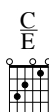
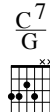
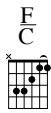
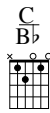
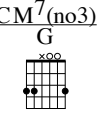
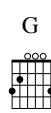
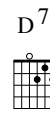
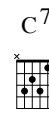
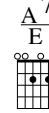
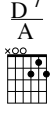
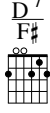
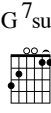
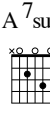
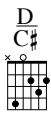
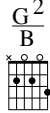
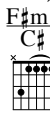
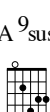
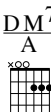
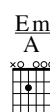
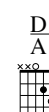
35 morn - ing Wher - e'er Thy face ap - pears. Thy cross is lift - ed o'er us; We

40 jour - ney in its light: The crown a - waits the con - quest; Lead on, O God of

45 might. The crown a - waits the con - quest; Lead

49 on, O God of might.

Chords Used

Organ

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART

Organ arranged by Richard Huggins

Last stanza setting and

Choral ending by Robert Sterling

INTRO

Man. Full 8', 4', 2'; Mixtures
Ped. Full 16', 8', 4'

mf

VERSE

659 - Lead On, O King Eternal - Organ - 2 of 3

REPEAT to Verse

15

TURNAROUND to Verse

ENDING

21

Opt. Modulation to Last Stanza Setting

VERSE

27

Add Reeds

32

659 - Lead On, O King Eternal - Organ - 3 of 3

37

41

Optional Choral Ending

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Percussion 1 & 2

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Percussion 1

Bells

mf

Sus. Cym.

Timpani

mf

VERSE

3

S.C.

3

5

9

13

Bells

REPEAT to Verse

(tacet last time:
change to A, D)

17

659 - Lead On, O King Eternal - Percussion 1 & 2 - 2 of 3

TURNAROUND to Verse

21

ENDING

26

Opt. Modulation to Last Stanza Setting

27

VERSE

Bells

30

34

659 - Lead On, O King Eternal - Percussion 1 & 2 - 3 of 3

38

42

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Piano

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART

Piano arranged by Richard Huggins

Last stanza setting and

Choral ending by Robert Sterling

INTRO

1. Lead
2. Lead
3. Lead

mf

G F C E F⁶ C⁷ G E A F^{#4}₂ F C G G⁷ C

VERSE

on, O King E - ter - nal, The day of march has come; Hence -
on, O King E - ter - nal, Till sin's fierce war shall cease; And
on, O King E - ter - nal, We fol - low not with fears; For

C E C C C B^b F A CM⁷(no3) G F G G⁷

5

659 - Lead On, O King Eternal - Piano - 2 of 4

9

forth in fields of con - quest Thy tents shall be our home: Through
 ho - li - ness shall like whis - per ing The sweet a - men face of peace; For
 glad - ness breaks like morn - ing Wher e'er Thy face ap - pears. Thy

C F C G D D⁷ G G⁷

13

days of prep - a - ra - tion Thy grace has made us strong, And
 not cross with is swords' loud clash - ing, Or We roll of ney stir - ring drums; With
 cross is lift - ed o'er us; We jour - ney in its light: The

C C⁷/G C⁷/E C⁷ F A⁷/E D D⁷/A D⁷/F# D⁷ G G/F

17

now, O King E - ter - nal, We lift our bat - tle song. 1. Lead
 deeds of love and the mer - cy The heav'n - ly king - dom comes. 2. Lead
 crown a - waits the con - quest; Lead on, O God of might. 3. Lead

C E F⁶ C⁷/G F/A F#⁴/2 F C/G G⁷ C

REPEAT to Verse

REPEAT to Verse

659 - Lead On, O King Eternal - Piano - 3 of 4

TURNAROUND to Verse

song.
comes.
might.

1. Lead
2. Lead
3. Lead

TURNAROUND to Verse

C C E F⁶ C⁷ G E A F^{#4}₂ F C G G⁷ C

21

ENDING

Opt. Modulation to Last Stanza Setting

Unison

song.
comes.
might.

song.
comes.
might.

3. Lead

ENDING

Opt. Modulation to Last Stanza Setting

C C C E C^{sus} F G^{7sus} G A^{7sus} A A⁷

26

VERSE

on, O King E - ter - nal, We fol - low not with fears; For glad - ness breaks like

D² DM⁷ Em⁷ F^{#m}⁷ D² D C[#] G² B D² F[#] G⁶ A^{7sus} A G F^{#m}⁷ Em⁷

30

659 - Lead On, O King Eternal - Piano - 4 of 4

35

morn - ing Wher - e'er Thy face ap - pears. Thy cross is lift - ed o'er us; We

D^2 $F\#m^7/C\#$ Bm^7 $A^2/C\#$ $DM^7/F\#$ $E^7/G\#$ E^7 A^9_{sus} A^7 G/A DM^7/A G/A

40

jour - ney in its light: The crown a - waits the con - quest; Lead on, O God of might.

E/A Em/A A/G $D/F\#$ D D_{sus}/E $D/F\#$ G $G\#4/2$ Em^7 $D/F\#$ D $A/C\#$ A

ENDING
D

46

The crown a - waits the con - quest; Lead on, O God of might.

Optional Choral Ending
Sing parts

Optional Choral Ending
N.C. $D/F\#$ D D_{sus}/E $D/F\#$ G $G\#4/2$ Em^7 D/A $D/F\#$ D_{sus}/G A D N.C.

Synth String Reduction

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Measures 1-4 of the Intro. The music is in 4/4 time. The treble clef staff starts with a melody in measure 1, marked *mf*. Measures 2 and 3 feature a sustained chord in the treble and a moving bass line. Measure 4 ends with a sustained chord in the treble and a final note in the bass.

VERSE

Measures 5-8 of the Verse. The music is in 4/4 time. The treble clef staff has whole rests in measures 5 and 6, followed by chords in measures 7 and 8. The bass clef staff has a moving line throughout the measures.

5

Measures 9-12 of the Verse. The music is in 4/4 time. The treble clef staff has whole rests in measures 9 and 10, followed by chords in measures 11 and 12. The bass clef staff has a moving line throughout the measures.

9

Measures 13-16 of the Verse. The music is in 4/4 time. The treble clef staff has chords in measures 13, 14, and 15, followed by a final chord in measure 16. The bass clef staff has a moving line throughout the measures.

13

REPEAT to Verse

Measures 17-20 of the Repeat section. The music is in 4/4 time. Measures 17 and 18 feature a complex, fast-moving melody in the treble clef. Measures 19 and 20 feature a sustained chord in the treble and a moving bass line.

17

659 - Lead On, O King Eternal - Synth String Reduction - 2 of 3

21

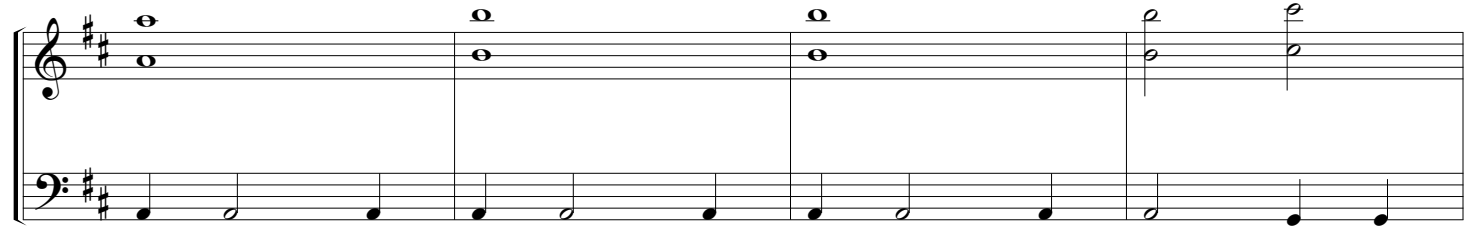
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27

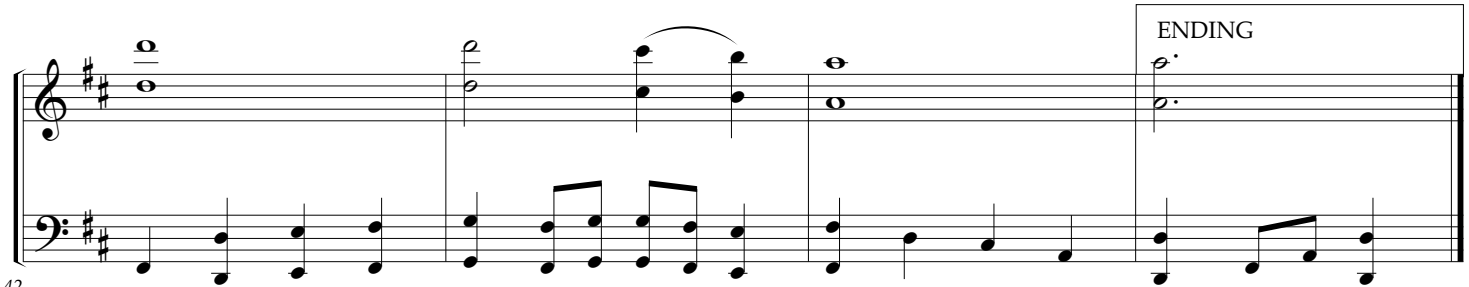
30

34

659 - Lead On, O King Eternal - Synth String Reduction - 3 of 3



38



42



1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

B $\flat$ Tenor Saxophone
(Baritone T.C.)

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Ten. Sax.
(Bari. T.C.)

mf

Melody

VERSE

5

9

13

REPEAT to Verse

17

659 - Lead On, O King Eternal - B $\flat$ Tenor Saxophone (Baritone T.C.) - 2 of 3

TURNAROUND to Verse

21

Musical notation for measures 21-25. The key signature is two sharps (F# and C#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, 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659 - Lead On, O King Eternal - B $\flat$ Tenor Saxophone (Baritone T.C.) - 3 of 3

38

42

46

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Trombone 1 & 2

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Trb. 1 & 2

mf

Melody

VERSE

5

9

13

REPEAT to Verse

17

659 - Lead On, O King Eternal - Trombone 1 & 2 - 2 of 3

TURNAROUND to Verse

Musical notation for the Turnaround to Verse section, measures 21-25. The notation is in bass clef with a key signature of one flat (Bb). The top staff contains chords and single notes, while the bottom staff contains whole notes and rests. Measure 21 starts with a double bar line. Measure 25 ends with a repeat sign.

21

ENDING

Musical notation for the Ending section, measures 26-27. The notation is in bass clef with a key signature of one flat (Bb). The top staff contains a whole note chord, and the bottom staff contains a whole note. Measure 27 ends with a double bar line.

26

Opt. Modulation to Last Stanza Setting

Musical notation for the Opt. Modulation to Last Stanza Setting section, measures 28-31. The notation is in bass clef with a key signature of one flat (Bb). The top staff contains chords and single notes, while the bottom staff contains whole notes and rests. Measure 28 starts with a double bar line. Measure 31 ends with a key signature change to two sharps (F# and C#).

27

VERSE

Musical notation for the Verse section, measures 32-35. The notation is in bass clef with a key signature of two sharps (F# and C#). The top staff contains chords and single notes, while the bottom staff contains whole notes and rests. Measure 32 starts with a double bar line. Measure 35 ends with a double bar line.

30

Musical notation for the Verse section, measures 36-39. The notation is in bass clef with a key signature of two sharps (F# and C#). The top staff contains chords and single notes, while the bottom staff contains whole notes and rests. Measure 36 starts with a double bar line. Measure 39 ends with a double bar line.

34

659 - Lead On, O King Eternal - Trombone 1 & 2 - 3 of 3

38

42

46

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Trombone 3 / Tuba

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Trb. 3 / Tuba

mf

Melody

VERSE

5

9

13

REPEAT to Verse

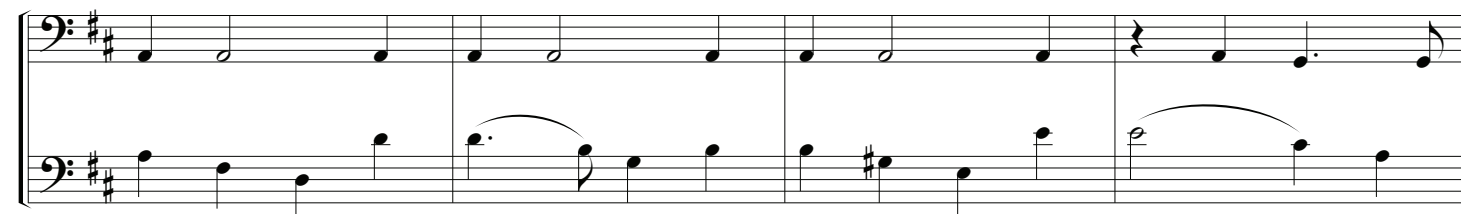
17

659 - Lead On, O King Eternal - Trombone 3 / Tuba - 2 of 3

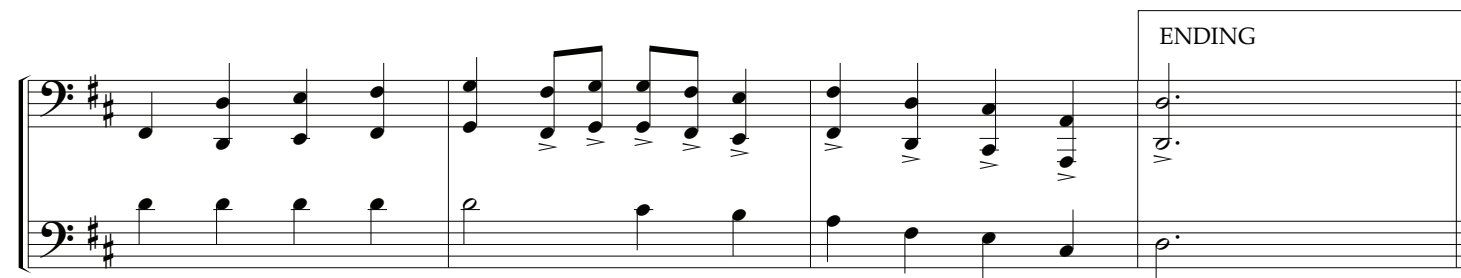
TURNAROUND to Verse

Musical notation for the Turnaround to Verse section, measures 21-25. The notation is in bass clef with a key signature of one sharp (F#). The melody in the upper staff consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, 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659 - Lead On, O King Eternal - Trombone 3 / Tuba - 3 of 3



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1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

B♭ Trumpet 1

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
 Choral ending by Robert Sterling
 Orchestrated by Keith Christopher*

INTRO

Tpt. 1

Melody

VERSE

5

9

13

REPEAT to Verse

17

659 - Lead On, O King Eternal - B $\flat$ Trumpet 1 - 2 of 3

TURNAROUND to Verse

Musical notation for measures 21-25. The key signature is two sharps (F# and C#). The melody in the upper staff begins with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lower staff has whole rests for measures 21-24 and a half note D3 for measure 25. Both staves end with a double bar line and repeat dots.

21

ENDING

Musical notation for measures 26-27. The key signature is two sharps. The melody in the upper staff is a half note D4. The lower staff has a half note D3. Both staves end with a double bar line.

26

Opt. Modulation to Last Stanza Setting

Musical notation for measures 27-30. The key signature changes to three sharps (F#, C#, G#). The melody in the upper staff begins with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. The lower staff has whole rests for measures 27-29 and a half note D3 for measure 30. Both staves end with a double bar line and repeat dots.

27

VERSE

Musical notation for measures 30-33. The key signature is three sharps. The melody in the upper staff begins with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. The lower staff has whole rests for measures 30-32 and a half note D3 for measure 33. Both staves end with a double bar line and repeat dots.

30

Musical notation for measures 34-37. The key signature is three sharps. The melody in the upper staff begins with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. The lower staff has whole rests for measures 34-36 and a half note D3 for measure 37. Both staves end with a double bar line and repeat dots.

34

659 - Lead On, O King Eternal - B $\flat$ Trumpet 1 - 3 of 3

38

42

46

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

B♭ Trumpet 2 & 3

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Tpt. 2 & 3

mf

Melody

VERSE

REPEAT to Verse

659 - Lead On, O King Eternal - B $\flat$ Trumpet 2 & 3 - 2 of 3

TURNAROUND to Verse

Musical notation for measures 21-25. The key signature is two sharps (F# and C#). The notation is for B $\flat$ Trumpet 2 & 3. Measure 21 starts with a whole rest. Measure 22 has a whole note chord of F#4 and C#5. Measure 23 has a whole note chord of G4 and D5. Measure 24 has a whole note chord of A4 and E5. Measure 25 has a whole note chord of F#4 and C#5, followed by a double bar line.

21

ENDING

Musical notation for measures 26-27. The key signature is two sharps (F# and C#). The notation is for B $\flat$ Trumpet 2 & 3. Measure 26 has a whole rest. Measure 27 has a whole note chord of F#4 and C#5, followed by a double bar line.

26

Opt. Modulation to Last Stanza Setting

Musical notation for measures 28-31. The key signature is two sharps (F# and C#). The notation is for B $\flat$ Trumpet 2 & 3. Measure 28 has a whole rest. Measure 29 has a whole note chord of F#4 and C#5. Measure 30 has a whole note chord of G4 and D5. Measure 31 has a whole note chord of A4 and E5, followed by a double bar line.

27

VERSE

Musical notation for measures 30-33. The key signature is three sharps (F#, C#, and G#). The notation is for B $\flat$ Trumpet 2 & 3. Measure 30 has a whole rest. Measure 31 has a whole note chord of F#4 and C#5. Measure 32 has a whole note chord of G4 and D5. Measure 33 has a whole note chord of A4 and E5, followed by a double bar line.

30

Musical notation for measures 34-37. The key signature is three sharps (F#, C#, and G#). The notation is for B $\flat$ Trumpet 2 & 3. Measure 34 has a whole rest. Measure 35 has a whole note chord of F#4 and C#5. Measure 36 has a whole note chord of G4 and D5. Measure 37 has a whole note chord of A4 and E5, followed by a double bar line.

34

659 - Lead On, O King Eternal - B $\flat$ Trumpet 2 & 3 - 3 of 3

38

42

46

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Viola

659 - Lead On, O King Eternal

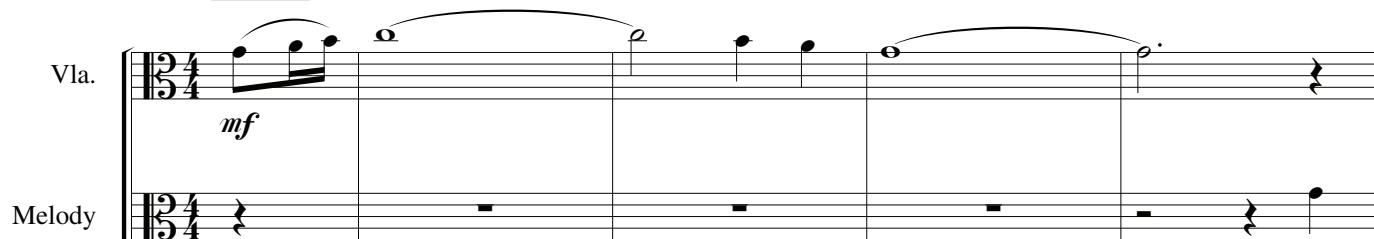
ERNEST W. SHURTLEFF

HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

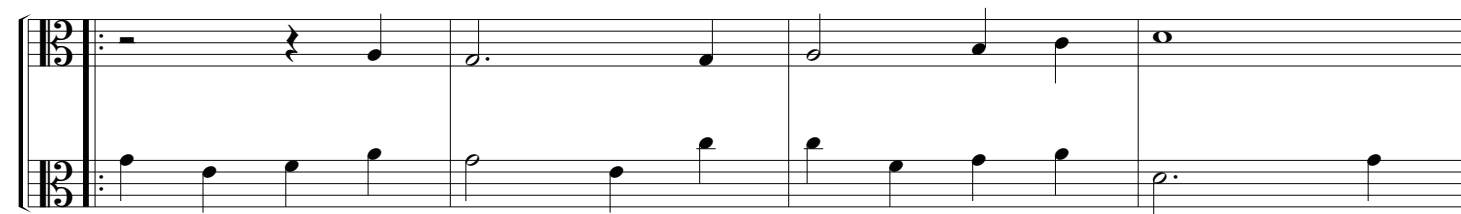
INTRO

Vla. *mf*

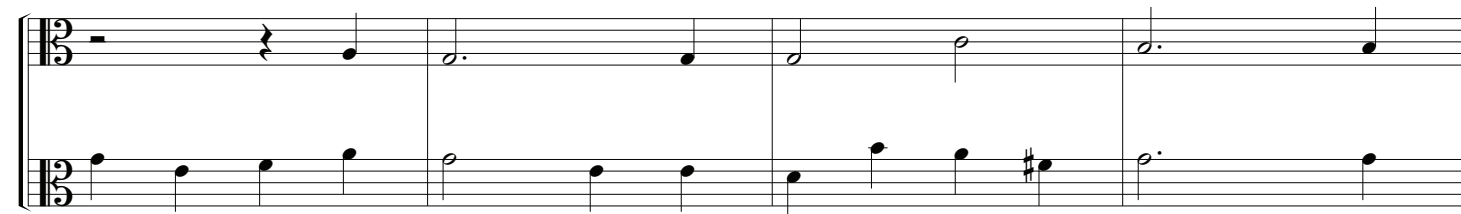
Melody



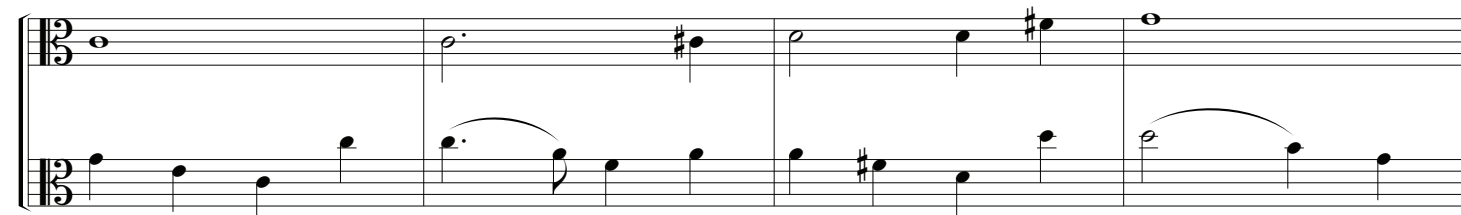
VERSE



5

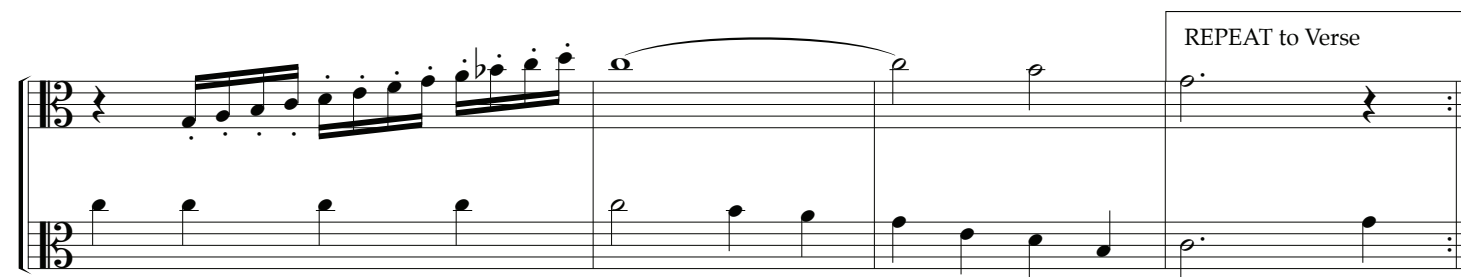


9



13

REPEAT to Verse



17

659 - Lead On, O King Eternal - Viola - 2 of 3

TURNAROUND to Verse

21

ENDING

26

Opt. Modulation to Last Stanza Setting

27

VERSE

30

34

659 - Lead On, O King Eternal - Viola - 3 of 3

38

42

46

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace;
For not with swords' loud clashing,
Or roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

3. Lead on, O King Eternal,
We follow not with fears;
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

Optional Choral Ending
The crown awaits the conquest;
Lead on, O God of might.

Violin 1 & 2

659 - Lead On, O King Eternal

ERNEST W. SHURTLEFF

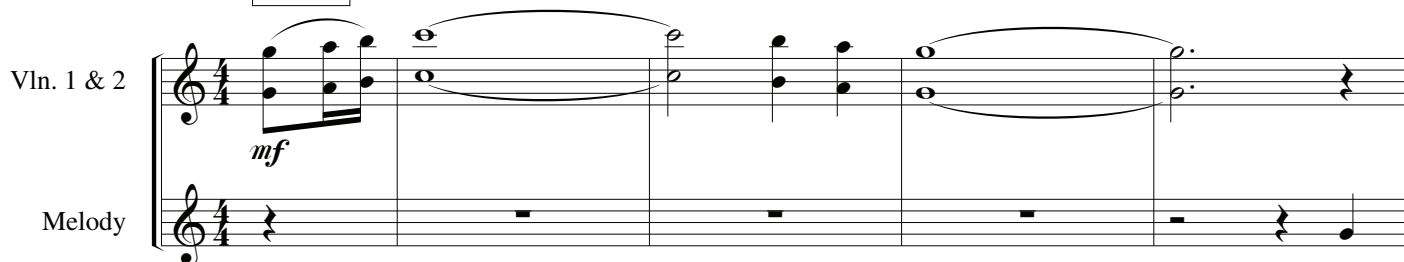
HENRY T. SMART
*Last stanza setting and
Choral ending by Robert Sterling
Orchestrated by Keith Christopher*

INTRO

Vln. 1 & 2

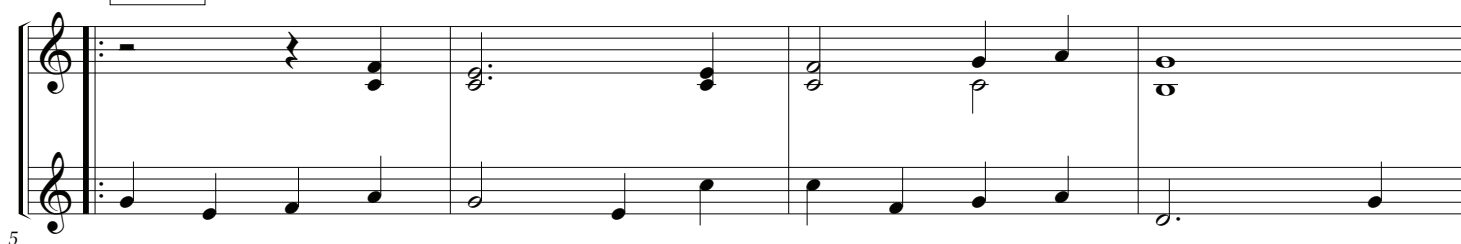
mf

Melody

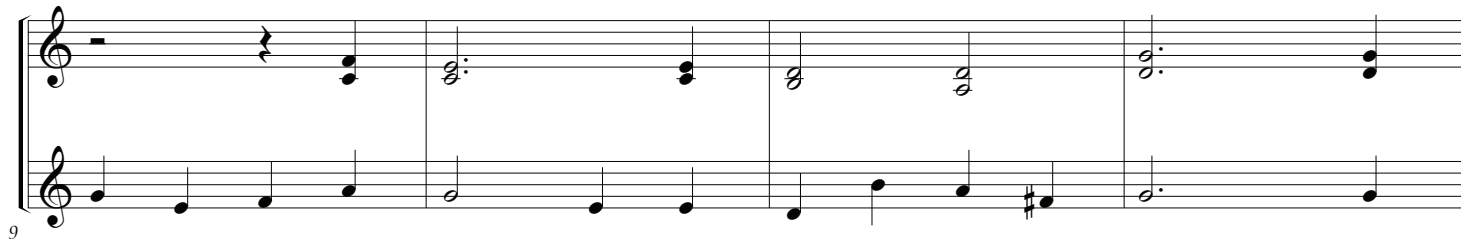


VERSE

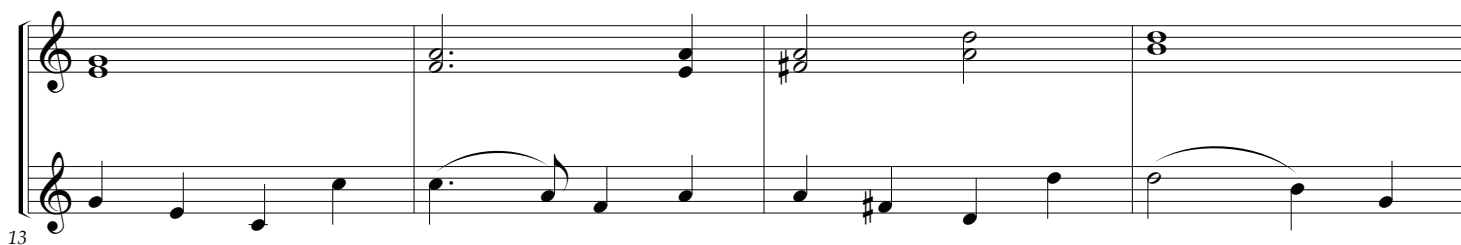
5



9

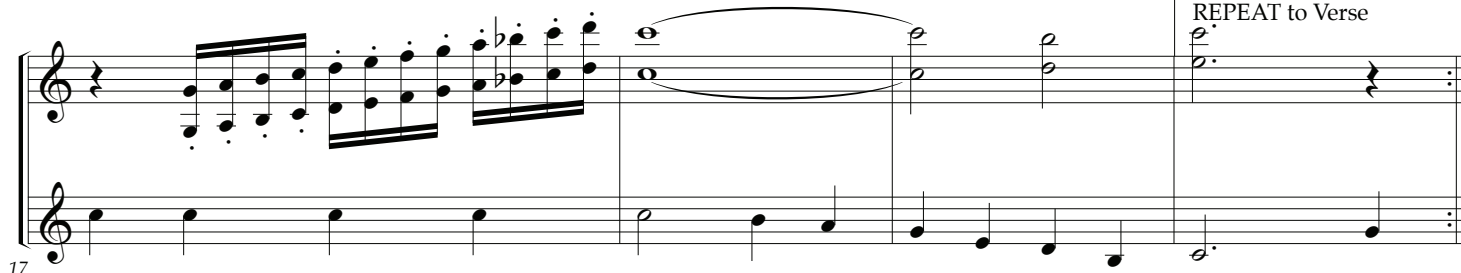


13



REPEAT to Verse

17



659 - Lead On, O King Eternal - Violin 1 & 2 - 2 of 3

TURNAROUND to Verse

21

ENDING

26

Opt. Modulation to Last Stanza Setting

27

VERSE

30

34

659 - Lead On, O King Eternal - Violin 1 & 2 - 3 of 3

38

42

Optional Choral Ending

46

1. Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

2. Lead on, O King Eternal,
Till sin's fierce war shall cease,
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With deeds of love and mercy
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Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
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Optional Choral Ending
The crown awaits the conquest;
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