

CROWN HIM WITH MANY CROWNS

D Bm G D A7 D A

1. Crown him with man - y crowns, The Lamb up - on his throne; All
 2. Crown him the Lord of life, Who tri - umphed o'er the grave, Who
 3. Crown him the Lord of heav'n, Where an - gels sing a - bove; Crown

D Bm E A E A Esus4 E A A7

1. king - doms of the earth re - sound In praise of him a - lone. A -
 2. on the third day did a - rise And hope to sin - ners gave. His
 3. him the King, to whom is — giv'n The won - drous name of Love. Crown

D A D G B7 E E7 A A7

1. wake, my soul, and sing Of him who died for thee, And
 2. glo - ry now we sing, Who died and rose on high, Who
 3. him with man - y crowns, As thrones be - fore him fall. Through -

D G D A7 D G Asus4 A D

1. hail him as thy ris - en King For all e - ter - ni - ty.
 2. came e - ter - nal life to bring, Who lives, no more to die.
 3. out the earth his praise re - sounds For he is Lord of all.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: SMD; verses 1, 3, Matthew Bridges, 1800–1894, and compilers, 1978, © 1978, OCP. All rights reserved. Verse 2, Godfrey Thring, 1823–1903, alt.
 Music: DIADEMATA; George J. Elvey, 1816–1893.

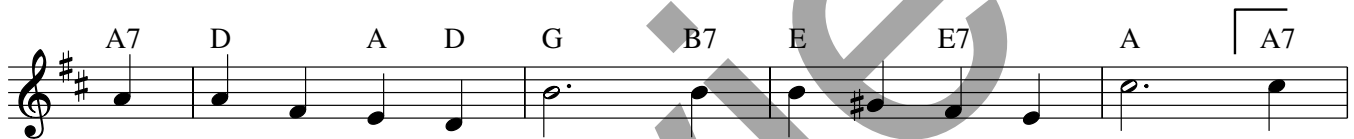
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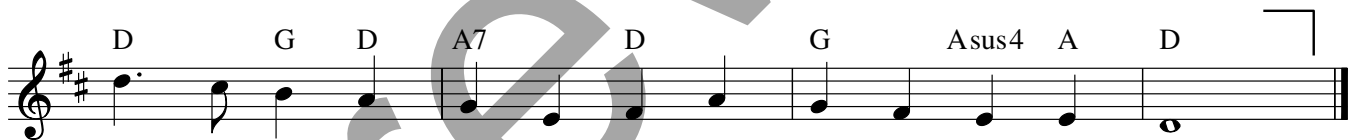
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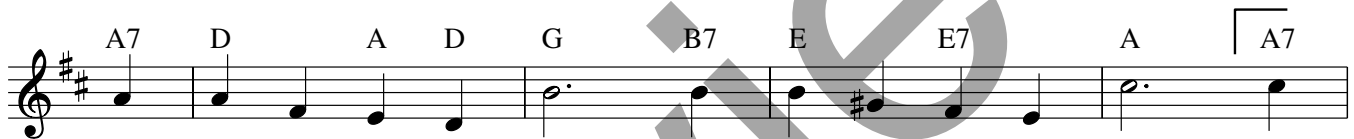
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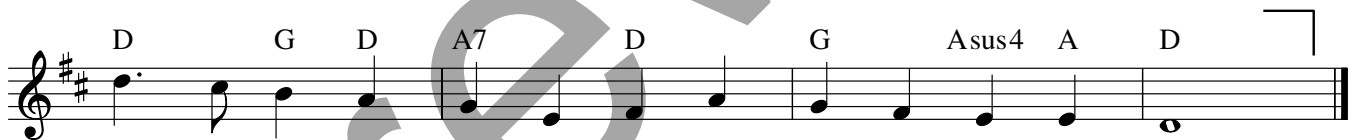
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TRUMPET in B \flat : Use with keyboard edition only.

Musical score for Trumpet in B \flat , keyboard edition only. The score is in 4/4 time and consists of three staves. The first staff begins with a rest followed by a melodic line with dynamics *mf* and *f*. The second staff continues the melody with dynamics *f*, *mf*, and *f*. The third staff features a dynamic *f* followed by a *ff* section and another *f* section.

Music: DIADEMATA; George J. Elvey, 1816–1893; arr. by Randall DeBruyn, b. 1947, © 1994, OCP. All rights reserved.

TRUMPET in B \flat : Use with guitar edition only.

Musical score for Trumpet in B \flat , guitar edition only. The score is in 4/4 time and consists of three staves. The first staff begins with a rest followed by a melodic line with dynamics *mf* and *f*. The second staff continues the melody with dynamics *f*, *mf*, and *f*. The third staff features a dynamic *f* followed by a *ff* section and another *f* section.

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