

THE KING SHALL COME WHEN MORNING DAWNS

Fm Bbm6 Fm Db Eb/sus4 Eb Ab

1. The King shall come when — morn - ing — dawns And light tri - um - phant breaks,
 2. Not, as of old, a — lit - tle child To bear, and fight, and die,
 3. O bright - er than the — ris - ing — morn When he, vic - to - rious, rose
 4. O bright - er than that — glo - ry — shall Shall this fair morn - ing be,
 5. The King shall come when — morn - ing — dawns And light and beau - ty brings.

Db Fm Eb Ab Bbm6 Fm Db Eb/sus4 Eb Fm

1. When — beau - ty — gilds the east - ern — hills And life to joy — a - wakes.
 2. But — crowned with — glo - ry lit - tle child That lights the morn - ing sky.
 3. And — left the — lone - some place of — death, De - spite the rage — of foes.
 4. When — Christ, our — King, in beau - ty comes, And we his face — shall see!
 5. Hail, — Christ, the — Lord! Thy peo - ple — praise Come quick - ly, King — of kings.

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

Text: CM; Greek; tr. by John Brownlie, 1859–1925, alt.
 Music: MORNING SONG; *Sixteen Tune Settings*, Philadelphia, 1816; *Stucky Harmony*, 1816;
 keyboard acc. by Randall DeBruyn, b. 1947, © 1990, OCP. All rights reserved.

AS

THE KING SHALL COME WHEN MORNING DAWNS

Capo 1: (Em) tacet Fm (Am6) Bbm6 (Em) Fm (C) Db (Dsus4) Eb (D) Eb (G) Ab

1. The King shall come when — morn-ing — dawns And light tri - um - phant breaks,
2. Not, as of old, a — lit - t — child, To bear, and fight, and die,
3. O bright - er than the — ris - ing — morn When he, vic - to - rious, rose
4. O bright - er than that — glo - rious — morn Shall this fair morn - ing be,
5. The King shall come when — morn-ing — dawns And light and beau - ty brings.

(C) Db (Em) Fm (D) Eb (G) Ab (Am6) Bbm6 (Em) Fm (C) Db (Dsus4) Eb (D) Eb (Em) Fm

1. When — beau - ty — gilds the east - er — hills And life to joy — a - wakes.
2. But — crowned with — glo - ry like the — sun That lights the morn - ing sky.
3. And — left the — lone - some — h, De - spite the rage — of foes.
4. When — Christ, our — King, in beau - ty — comes, And we his face — shall see!
5. Hail, — Christ, the — Lord! Thy — peo - ple — pray: Come quick - ly, King — of kings.

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

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S A M S

THE KING SHALL COME WHEN MORNING DAWNS

Capo 1: (Em) tacet Fm (Am6) Bbm6 (Em) Fm (C) Db (Dsus4) Eb (D) Eb (G) Ab

1. The King shall come when — morn-ing — dawns And light tri - um - phant breaks,
2. Not, as of old, a — lit - t — child, To bear, and fight, and die,
3. O bright - er than the — ris - ing — morn When he, vic - to - rious, rose
4. O bright - er than that — glo - rious — morn Shall this fair morn - ing be,
5. The King shall come when — morn-ing — dawns And light and beau - ty brings.

(C) Db (Em) Fm (D) Eb (G) Ab (Am6) Bbm6 (Em) Fm (C) Db (Dsus4) Eb (D) Eb (Em) Fm

1. When — beau - ty — gilds the east - er — hills And life to joy — a - wakes.
2. But — crowned with — glo - ry like the — sun That lights the morn - ing sky.
3. And — left the — lone - some — h, De - spite the rage — of foes.
4. When — Christ, our — King, in beau - ty — comes, And we his face — shall see!
5. Hail, — Christ, the — Lord! Thy — peo - ple — pray: Come quick - ly, King — of kings.

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

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S
A
M
S

THE KING SHALL COME WHEN MORNING DAWNS

SOLO INSTRUMENT: Use with keyboard edition only.

Musical notation for the first system, featuring two staves in 4/4 time with a key signature of three flats. The first staff begins with a *mp* dynamic and includes a *f* dynamic marking. The second staff includes *mp*, *mf*, and *mp* dynamic markings. Large, bold letters 'W', 'H', and 'E' are superimposed over the notes.

Music: MORNING SONG; *Sixteen Tune Settings*, Philadelphia, 1812; *Kentucky Harmony*, 1816; arr. by Randall DeBruyn, b. 1947, © 1990, 1998, OCP. All rights reserved.

SOLO INSTRUMENT: Use with guitar edition of

Musical notation for the second system, featuring two staves in 4/4 time with a key signature of three flats. The first staff includes *mp* and *mf* dynamic markings. The second staff includes *mp* and *p* dynamic markings. Large, bold letters 'N', 'A', and 'S' are superimposed over the notes.

Music: MORNING SONG; *Sixteen Tune Settings*, Philadelphia, 1812; *Kentucky Harmony*, 1816; arr. by Randall DeBruyn, b. 1947, © 1990, 1998, OCP. All rights reserved.