

# Threshold of Glory

Words and Music by  
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CRYSTAL YATES,  
and WILL YATES  
*Arranged and Orchestrated by  
Bradley Knight*

**1** Epic! ♩ = 170

The musical score is written for piano and features a variety of time signatures and dynamics. It begins with a 12/8 time signature and a tempo marking of 'Epic! ♩ = 170'. The first system (measures 1-2) is marked *p* (piano). The second system (measures 3-4) includes a 6/8 time signature and a *mp* (mezzo-piano) marking. The third system (measures 5-7) continues with 6/8 and 12/8 time signatures. The fourth system (measures 8-9) features a *ff* (fortissimo) dynamic and includes a *B<sub>sus</sub>* (B suspended) chord marking. The fifth system (measures 10-11) includes *Em* and *C* chord markings. A large watermark reading 'PREVIEW ONLY - ILLEGAL TO COPY' is overlaid on the score.

12

Em A C Am

14

Tenor SOLO

We

B<sup>sus</sup> B N.C. Em *8va* *pp*

17

push back the gates, we o - pen the door. To-

Em Am2 E

19

geth - er we come to meet with You, Lord. We

A E D#°7 E

21

push back the gates, we o-pen the door. To-

Em G

This musical score covers measures 21 and 22. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord changes are indicated above the piano staff: Em at the start of measure 21 and G at the start of measure 22. The lyrics are: "push back the gates, we o-pen the door. To-".

23

2

Alto SOLO

Here we

geth-er we come, oh, to meet with You, Lord. Here we

Esus F B sus B

This musical score covers measures 23 and 24. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. A box containing the number "2" is placed above the first measure of the vocal line. The key signature is one sharp (F#). The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord changes are indicated above the piano staff: Esus and F at the start of measure 23, B sus at the start of measure 24, and B at the end of measure 24. The lyrics are: "geth-er we come, oh, to meet with You, Lord. Here we". A large watermark "ILLEGAL TO COPY • PREVIEW ONLY" is overlaid on the score.

are at the thresh-old of glo - ry. Ev-'ry eye is fo-cused on \_\_\_ You. The

are at the thresh-old of glo - ry. Ev-'ry eye is fo-cused on \_\_\_ You. The

CHOIR *div.*

*p*

Ooo

Em

C  
E

Em

C  
E

*mf*

heart in my chest beats wild - ly, as each step brings us clos - er to You.

heart in my chest beats wild - ly, as each step brings us clos - er to You.

Ooo

Em

C

Am

*unis.* *f*

Mag-ni - fi-cent One, mer-ci-ful

B sus

Em

judge. We re - jice and sing in the fa - vor of our

C

Am7

33

3

God. \_\_\_\_\_

B sus      B      N.C.      Em

35

Alto SOLO

We push back the gates, we

Tenor SOLO

We push back the gates, we

*mp*

*unis.*

Ooo \_\_\_\_\_

*unis.*

A  
E

Am6  
E

Em

*mp*

*f*

o - pen the door. To - geth - er we come to

o - pen the door. To - geth - er we come to

Ooo

C  
E

A  
E

meet with You, Lord. *mf* We push back the gates,

meet with You, Lord. *mf* We push back the gates, we

*mf* We push back the gates,

*mf* We push back the gates, we

D#°7  
E

Em  
G

we o-pen the door. To-geth-er we come to

o-pen the door. To - geth-er we come to

we o-pen the door. To-geth-er we come to

o-pen the door. To - geth-er we come to

*E*sus  
C

*E*sus  
F

Piano accompaniment for measures 41-43, featuring chords and a rhythmic bass line.

meet with You, Lord. Here we

meet with You, Lord. Here we

meet with You, Lord. Here we

meet with You, Lord. Here we

meet with You, Lord. *TENORS only*

*B*sus

B

Piano accompaniment for measures 43-45, including chords and a bass line.



are at the thresh-old of glo - ry. Ev-'ry eye is fo-cused on \_\_\_\_ You. The

are at the thresh-old of glo - ry. Ev-'ry eye is fo-cused on \_\_\_\_ You. The

are at the thresh-old of glo - ry. Ev-'ry eye is fo-cused on \_\_\_\_ You. The

Em C Em C *add BASSES*

*subito p*

heart in my chest beats wild - ly, as each step brings us clos - er to You.

heart in my chest beats wild - ly,

*SOPRANOS mf*

heart in my chest beats wild - ly, as each step brings us clo - ser to You.

Em D C Am7 Am F#

*cresc.* *mf*

48  
Clo-ser to You. \_\_\_\_\_  
Clo-ser to You. \_\_\_\_\_ *f* Mag-ni-fi-cent  
*mf* Clo-ser to You. \_\_\_\_\_ *f*

B sus B B *f*

SOLOISTS *may ad lib*

One, \_\_\_\_\_ mer-ci-ful judge. We re-

Em C

52

joice and sing in the fa - vor of our God. \_\_\_\_\_ Om - ni - po - tent

G<sup>sus</sup> A B<sup>sus</sup> B

54

love, \_\_\_\_\_ al - might - y \_\_\_\_\_ Friend, \_\_\_\_\_ You are

Em Em F# Em C C#2 C

56

al - ways just, You are al - ways good, and Your king - dom has no end. Mag - ni - fi - cent

G<sup>sus</sup> A B<sup>sus</sup> B

58

5

One!

Em Em F# Em G Em B C C<sup>#4</sup>/<sub>2</sub> D C E D F#

60

*p*

ALTOS *only*  
Mag-ni-fi-cent, mag-ni-fi-cent, glo-ri-ous, glo-ri-ous.

*subito p*

E G# Am

62

Mag-ni-fi-cent, mag-ni-fi-cent, mar-vel-ous, mar-vel-ous.

E B Am C Am B Am

64

SOPRANOS *p*

Ho - ly, ho - ly, full of glo - ry,  
 Mag - ni - fi - cent, mag - ni - fi - cent, glo - ri - ous, glo - ri - ous.

*E*  
*G#* *Am*

66

mer - ci - ful and might - y!  
 Mag - ni - fi - cent, mag - ni - fi - cent, mar - vel - ous, mar - vel - ous.

*E*  
*D* *Am* *Am* *Am*  
*C* *B*

68

*mf*

Ho - ly, ho - ly, full of glo - ry,

*mf*

Mag-ni-fi-cent, mag-ni-fi-cent, glo-ri-ous, glo-ri-ous.

Ho - ly, ho - ly, full of glo - ry,

E G# E Am Am C

*mp*

70

6

mer - ci - ful and might - y!

Mag-ni-fi-cent, mag-ni-fi-cent, mar-vel-ous, mar - vel-ous.

mer - ci - ful and might - y!

E D Am C Am B Am

72 *f*

Mag - ni - fi - cent, mag - ni - fi - cent, glo - ri - ous, glo - ri - ous.

*N.C.*

*f*

74

Mag - ni - fi - cent, mag - ni - fi - cent, Al - might - y

*E* *G#* *A m* *E* *B*

76 *ff*

God! Mag - ni - fi - cent One, mer - ci - ful

*N.C.* *F m* *ff*

judge. We re - joice and sing in the fa - vor of our

Db Db<sup>#4</sup><sub>2</sub> Db A<sup>b</sup><sub>sus</sub>  
B<sup>b</sup>

God. Om - ni - po - tent love, al - might - y

C<sub>sus</sub> C Fm Fm  
G A<sup>b</sup>

— Friend, You are al - ways just, You are al - ways good, and Your

Db Db<sup>#4</sup><sub>2</sub> Db A<sup>b</sup><sub>sus</sub>  
B<sup>b</sup>



king - dom has no end.

C D<sup>b</sup> C D<sup>b</sup> C  
G A<sup>b</sup> F

*p*

Mag - ni - fi - cent, mag - ni - fi - cent,

D<sup>b</sup>

*subito p*

*mp*

mag - ni - fi - cent, mag - ni - fi - cent,

E<sup>b</sup>

87

*mf*

mag - ni - fi - cent, mag - ni - fi - cent,

*mp*

*D<sup>b</sup>*  
*F*

88

*f*

mag - ni - fi - cent, mag - ni - fi - cent One! \_\_\_\_\_

*E<sup>b</sup>*  
*G*

*E<sup>b</sup>*

*N.C.*

*ff*

90

*F*