

IN THE SECRET OF HIS PRESENCE

Words by Ellen Goreh [c. 1883]
Music by Christopher Miner

Capo 1 (C)

Guitar *C*
Keyboard *D^b*

C/B
D^b/C

A m
B^bm

C/G
D^b/A^b

3

F
G^b

C
D^b

F
G^b

G
A^b

VERSE

5

C
D^b

C/B
D^b/C

A m
B^bm

C/G
D^b/A^b

1. In the se - cret of His pres - ence

7 *F* *C* *F* *G*
G^b *D^b* *G^b* *A^b*

how my soul de - - - lights to hide!

9 *C* *C/B* *A m* *C/G*
D^b *D^b/C* *B^bm* *D^b/A^b*

Oh, how pre - cious are the les - sons

11 *F* *C* *F* *G*
G^b *D^b* *G^b* *A^b*

which I learn at Je - sus' side!

13 *A m* *G/B* *C* *F* *G*
B^bm *A^b/C* *D^b* *G^b* *A^b*

Earth - ly cares for - ev - er vex me,

15 *A m* *G/B C* *F* *G*
B^bm *A^b/C D^b* *G^b* *A^b*

All my tri - als lay me low;

This system contains the first three measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of G3, A3, B3, C4 in the left hand. The key signature has three flats (B-flat major/C minor), and the time signature changes from 4/4 to 2/4 to 4/4.

18 *F* *G* *F* *G*
G^b *A^b* *G^b* *A^b*

But when Sa - - - tan comes to tempt me,

This system contains measures 18 and 19. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern and bass line. The time signature changes from 4/4 to 2/4 to 4/4.

20 *F* *G* *F* *G* *A m*
G^b *A^b* *G^b* *A^b* *B^bm*

to that se - cret place I go,

This system contains measures 20 and 21. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The piano accompaniment continues with the same eighth-note pattern and bass line. The time signature changes from 4/4 to 2/4 to 4/4.

22 *F* *G* *F* *G*
G^b *A^b* *G^b* *A^b*

to that se - - - cret place I

This system contains measures 22 and 23. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The piano accompaniment continues with the same eighth-note pattern and bass line. The time signature changes from 4/4 to 2/4 to 4/4.

24

C D^b C/B D^b/C A^m B^bm C/G D^b/A^b

go.

26

F G^b C D^b F G^b G A^b

28

VERSE C D^b C/B D^b/C A^m B^bm C/G D^b/A^b

2. When my _____ soul is faint _____ and thirst - y _____

30

F G^b C D^b F G^b G A^b

'neath the sha - - dow _____ of _____ Your wing, _____

32

C D^b C/B D^b/C A m B^bm C/G D^b/A^b

there is — cool — and pleas - ant — shel - ter,

34

F G^b C D^b F G^b G A^b

and a — fresh — and — crys - tal — spring; —

36

A m B^bm G/B A^b/C C D^b F G^b G A^b

And my — Sav - ior — rests — be - side me,

38

A m B^bm G/B C A^b/C D^b F G^b G A^b

as we — hold — com - mun - ion sweet; —

41 *F* *G* *F* *G*
G^b *A^b* *G^b* *A^b*

If I _____ tried, _____ I _____ could not ut - ter _____

43 *F* *G* *F* *G* *A m*
G^b *A^b* *G^b* *A^b* *B^bm*

what He says _____ when _____ thus _____ we _____ meet, _____

45 *F* *G* *F/A* *G/B* *C* *C/B*
G^b *A^b* *G^b/B^b* *A^b/C* *D^b* *D^b/C*

what He says _____ when _____ thus _____ we _____ meet.

48 *A m* *C/G* *F* *G*
B^bm *D^b/A^b* *G^b* *A^b*

VERSE

50 C C/B Am C/G
D^b D^b/C B^bm D^b/A^b

3. On - ly this I know: I tell Him

52 F C F G
G^b D^b G^b A^b

all my doubts, my griefs my fears;

54 C C/B Am C/G
D^b D^b/C B^bm D^b/A^b

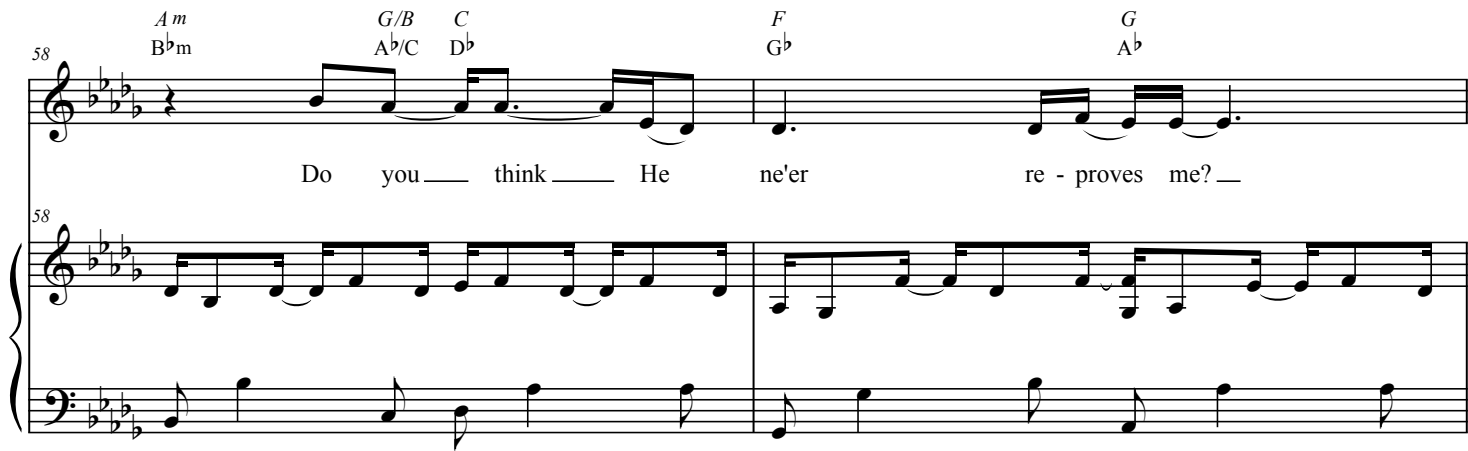
Oh, how pa - tient - - - ly He lis - tens!

56 F C F G
G^b D^b G^b A^b

and my sor - - - rowed soul He cheers.

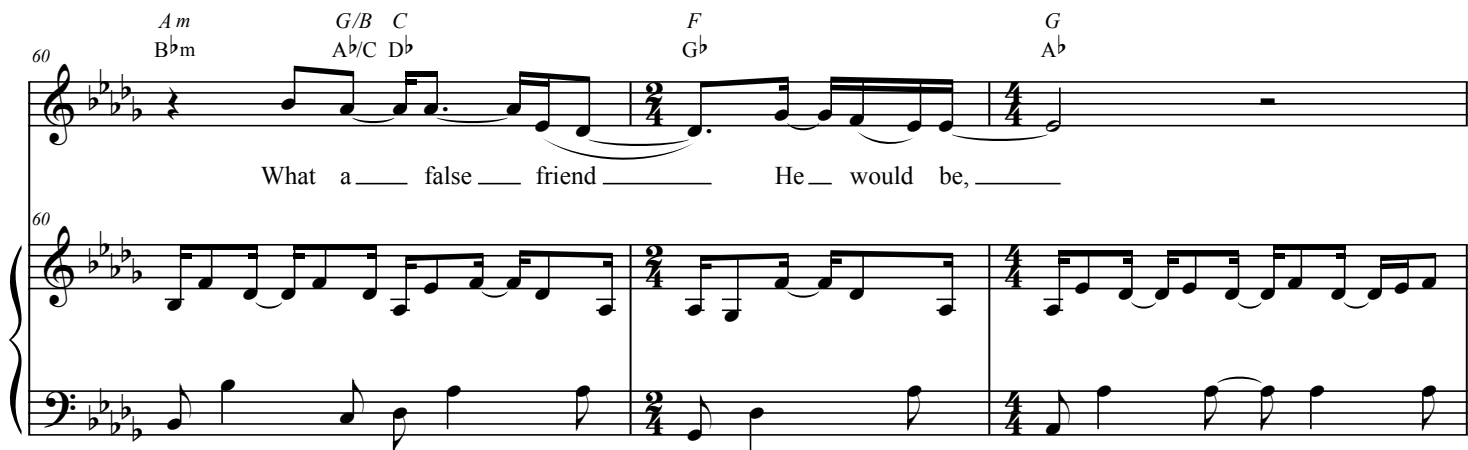
58 *A m* *B \flat m* *G/B* *C* *A \flat /C* *D \flat* *F* *G \flat* *G* *A \flat*

Do you — think — He ne'er re - proves me? —



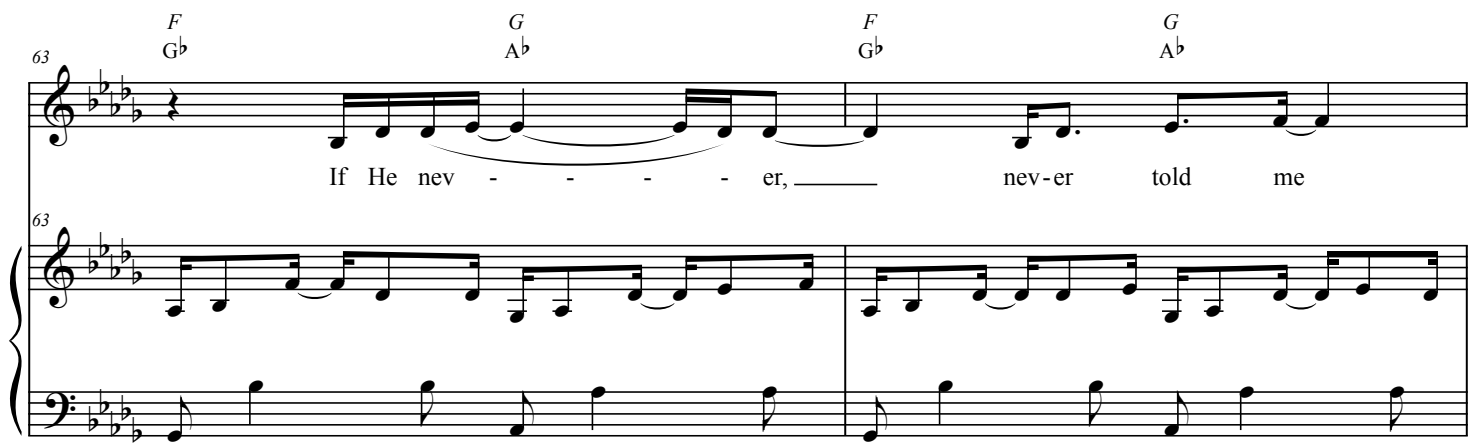
60 *A m* *B \flat m* *G/B* *C* *A \flat /C* *D \flat* *F* *G \flat* *G* *A \flat*

What a — false — friend — He — would be, —



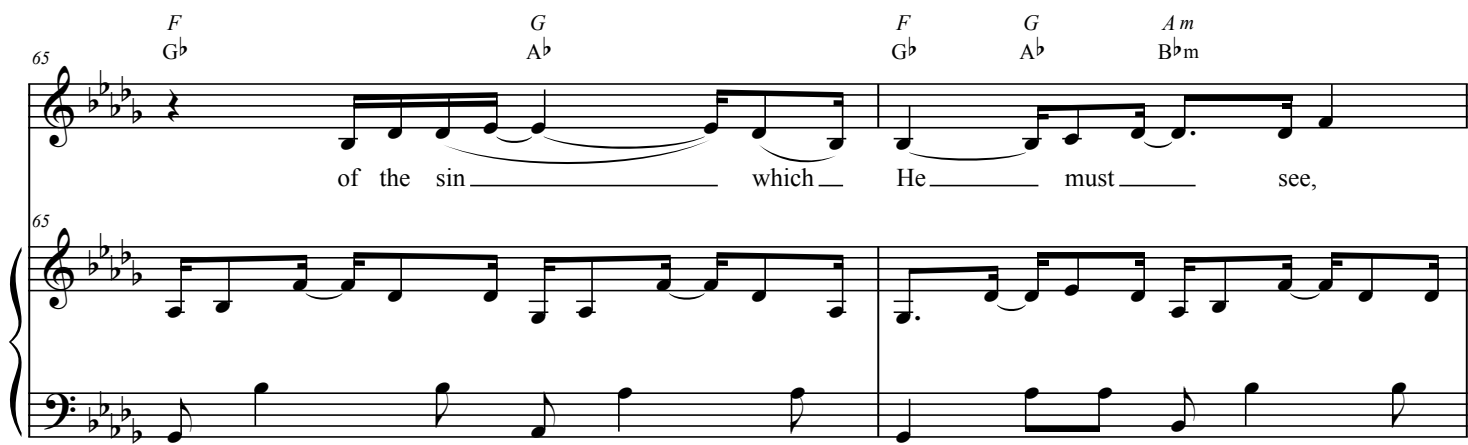
63 *F* *G \flat* *G* *A \flat* *F* *G \flat* *G* *A \flat*

If He nev - - - er, — nev - er told me



65 *F* *G \flat* *G* *A \flat* *F* *G \flat* *G* *A \flat* *A m* *B \flat m*

of the sin — which — He — must — see,



67 *F* *G* *F/A* *G/B* *C*
G^b *A^b* *G^b/B^b* *A^b/C* *D^b*

of the sin _____ which He _____ must _____ see. _____

VERSE

70 *C* *C/B* *A m* *C/G*
D^b *D^b/C* *B^bm* *D^b/A^b*

4. Would you _____ like _____ to know the _____ sweet - ness

72 *F* *C* *F* *G*
G^b *D^b* *G^b* *A^b*

of the se - - - cret _____ of _____ the Lord? _____

74 *C* *C/B* *A m* *C/G*
D^b *D^b/C* *B^bm* *D^b/A^b*

Go _____ and hide be - neath His _____ sha - dow;

76 F C F G
 G^b D^b G^b A^b

this shall then _____ be _____ your re - ward. _____

76

78 $A m$ $G/B C$ F G
 $B^b m$ A^b/CD^b G^b A^b

And when - e'er you _____ leave _____ the si - lence

78

80 $A m$ $G/B C$ F G
 $B^b m$ A^b/CD^b G^b A^b

of that hap - py meet - ing place, _____

80

83 F G F G
 G^b A^b G^b A^b

you will _____ sure - ly _____ bear the _____ im - age

83

85

F
G^b

G
A^b

F
G^b

G
A^b

A m
B^bm

of the mas - - - ter in your face,

87

F
G^b

G
A^b

F/A
G^b/B^b

G/B
A^b/C

C
D^b

of the mas - - - ter in your face.