

# Over The Line

Acts 17:27

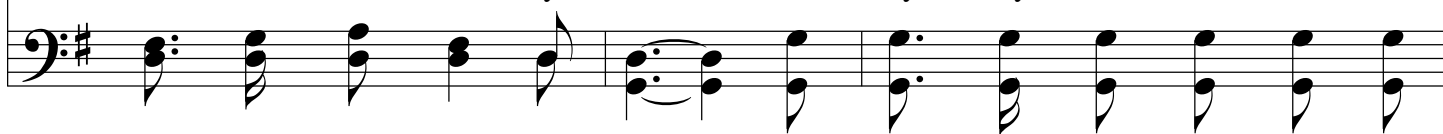
G



1. O, ten - der and sweet was the Fa - ther's voice, As He  
2. "But my sins are man - y, my faith is so small,"— Lo! the  
3. "But my flesh is so fee - ble," with tears I said, "And the  
4. The world is so cold that I can - not go back, Press



lov - ing - ly called to me, "Come o - ver the line, it is  
an - swer came quick and clear, "Thou need - est not trust in thy -  
way I can - not see; I fear if I try I may sad -  
for - ward I sure - ly must: I'll lay my weak hand in His



## Chorus *mf*



on - ly a step, I'm wait - ing, My child, for thee."  
self at all, Step o - ver the line, I'm here."  
ly fail, And thus may dis - hon - or Thee." "O - ver the line,"  
wound - ed palm, Step o - ver the line, and trust.



hear the sweet re - frain, An - gels are chant - ing the heav - en - ly strain;



For special use as soprano and alto duet throughout, alto borrow tenor in the first five measures of the chorus. Very effective for tenor and alto, tenor using soprano notes as far as chorus, then alto taking soprano, tenor singing its part to 6th measure of chorus, then borrowing alto notes for last three measures.

# Over The Line

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth and quarter notes, a fermata over the final note, and a dynamic marking of *mf* above the staff. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

“O - ver the line!”– Why should I re - main With a step be - tween me and Je - sus?  
(vs. 4)– I will not re - main, I’ll cross it and go to Je - sus.