

The Texts of *Hymns on the Great Festivals*

Frank Baker

Charles Wesley was much more closely attached to the traditional life of the Church of England than his brother John. In his *The Musical Wesleys* (p. 32) Eric Routley cogently demonstrates that “Charles Wesley is as Anglican as Watts is dissenting.” From December 1745 to October 1746 Charles had published no fewer than five distinct pamphlets offering hymns dedicated to worship at different seasons of the church year. In November 1745 John and Charles were both in London, and on Friday 29 November 1745 John “spent an hour with Mr. Lampe, who had been a deist for many years, till it pleased God, by the *Earnest Appeal*, to bring him to a better mind.” John Frederick Lampe was a German musician who had settled down in London in 1725, first as a bassoonist, then as a musical composer, engaged in 1730 by John Rich, proprietor of Covent Garden theater, to compose music for pantomimes. He was especially successful in 1737 with a burlesque opera *The Dragon of Wantley* (libretto by Henry Carey), whose leading lady, Isabella Young, he married the following year. Lampe had a high musical reputation, and in 1735 had published *A plain and compendious method of teaching through bass*, and in 1740 *The Art of Musick*. Charles Wesley had met him at the home of John Rich, whose third wife, formerly Priscilla Evans, was a Methodist convert.

The “better mind” of Lampe enabled Charles Wesley to persuade him to embark on a major collaboration in an elaborate (and expensive) musical publication, *Hymns on the Great Festivals, and Other Occasions*. This comprised twenty-four hymns, mostly on the church’s movable feasts in their due annual procession from Advent to Good Friday, Easter, Ascension Day, Whitsunday, and Trinity Sunday, with the “other occasions” representing the Church Triumphant by two on “The Triumph of Faith,” and three funeral elegies gathered together for All Saints Day. All but one were by Charles Wesley, most of them already published; marshaled deliberately but unobtrusively among them, however, was an anonymous and posthumous salute to Charles’s oldest brother, “A Hymn to the Trinity” reprinted from pages 6–7 of Samuel’s *Poems on Several Occasions* of 1736, published ten years earlier.

Eric Routley has made a case for the *hymns* of both John and Charles Wesley—but especially Charles, with “that astonishing variety of metres”—being in the style of German pietism. This was true also of the music Charles expected from Lampe: “You can hear it being sung by a solo voice with a violin accompaniment putting in the trills, and a keyboard continuo filling out the figured bass” (*op. cit.*, pp. 28–42, especially p. 36). Nor did Lampe disappoint him. There were trills and grace-notes aplenty, and common metres were most *uncommon*—the only one which Wesley presented was the one from his brother Samuel, and that Lampe doubled. The other twenty-three hymns by Charles each had a different scheme of rhythm and rhyme, surely a worthy challenge for a musician. It seems clear that Lampe cherished the challenge, but insisted in meeting it on his own terms. Wherever practical he doubled the metre, with one exception, the Long Metre No. 15, “Sinners, obey the Gospel-Word,” which he kept to four relatively undecorated lines. Not

only so, he insisted on doubling the last or the last two lines of most hymns, adding the refrain which was not a favorite device of either Wesley brother.

It was Dr. S T Kimbrough, Jr., however, who discovered a further musical price exacted by Lampe, the alteration of the text to fit the score or vocal line. This was extended occasionally even beyond the engraved sheet of the original twenty-four scores to the printed text of the succeeding verses, though Wesley seems hardly ever to have allowed these Lampean changes to stray into the text of his other editions of the selected hymns. It is of some importance, however, to examine Lampe's alterations in the text offered him from each group of hymns. (We shall use the convention 1,3:6 to represent the *Festivals* numbers for the roman title, the verse, and the line.)

The first three hymns (1-3) came from Wesley's *Hymns for the Nativity of our Lord* (1745), Nos. 9, 3, and 8. In 1,3:6 Lampe prints "Spir't" for Wesley's abbreviated "Sp'rit." These were their own individual preferences, as noted in Frank Baker, *Representative Verse of Charles Wesley* (p. 62). In 2,1:1 Lampe follows Wesley's "Man" in the score, but changes to "Men" in the text, as indeed did Wesley in some of his later editions. In 3,1:6 Lampe makes the major change of "Son of man" both in score and text for Wesley's "Lamb of God."

Hymns 4-7 were each entitled "On the Crucifixion," the first being from Wesley's manuscripts, not previously published anywhere. When Wesley eventually published the text in his 1749 *Hymns and Sacred Poems*, 2:87-8, he entitled it "Invitation to Sinners," and used the doubled form preferred by Lampe. The other three came from *Hymns on the Lord's Supper* (1745), Nos. 20, 23, and 80. In No. 5,1:2 Lampe alters "thus" to "now" in score and text, and in 5,4:6 from "perfected" to "all renewed"; in his *Select Hymns* (1761, 1765) John Wesley followed "now" but retained "perfected." In No. 6,3:5 Lampe replaces the comma by a more dramatic dash before the closing line, "Saviour, take my broken heart!" In No. 7 Lampe introduces both minor and major changes: in 1:3, both score and text, "rash" for "fond"; in 1:5 (text only) "strugglings" for Wesley's "struggling"; in 4:5, "Thy only love" for "Thy love alone" (though the expression here preferred by Lampe was also a favorite with Charles, as seen in 19,7:1,5,6); in 4:6, Lampe uses "balmy bleeding" for "dear expiring"; in 5:4, "that" for "who"; and in 5:6, "taste thy love" for "see thy face."

Hymns 8-10 were entitled "On the Resurrection," and came from *Hymns for our Lord's Resurrection* (1746), Nos. 8, 7, and 3. For some strange reason Lampe preferred the rhyming "kill" and "fill" in 8,5:1,3 to Wesley's "quell" and "swell." Surely Wesley felt very unhappy about, "He all his foes shall kill," and John Wesley *changed it back* to "quell" before accepting it in his *Select Hymns* of 1761 and 1765, as well as rejecting it from his 1780 *Collection*. In the score only of No. 9 Lampe reads "Jesus" instead of "Jesu," in 4:2 "while" for "when," in 5:1 "Acme of thy Passion" for "highest Point of Passion," and in 5:2 "thy suffering" for "thy sufferings." In No. 10 there are no material changes.

Hymns 11-13 were entitled "On the Ascension," and were selected from two printed sources. No. 11, "Hail the day that sees him rise," was first printed in *Hymns and Sacred Poems* of 1739, pp. 211-13, as "Hymn for Ascension Day."

In 11,2:3 Lampe prints "Conqu'rer o'er Death, Hell, and Sin" for Wesley's "Conqueror over Death and Sin." In 3:5-6 (Wesley's 6:1-2) Lampe's printer may well have been guilty of the error of inadvertently switching the latter halves of each line. Lampe has

Still for Us He intercedes, / Prevalent his Death He pleads
[for Wesley's]
Still for us his Death he pleads; / Prevalent, He intercedes

In 11,3:7 Lampe has "Next Himself" for Wesley's "Near Himself," and in 5:6 "thine endless," an improvement on Wesley's "thy endless." Nos. 12 and 13 are both selected from the seven comprising *Hymns for Ascension-Day* (1746), Nos. 4 and 6. In 12,1:3-5 we have major changes in both score and text, where Lampe replaces Wesley with:

(Lampe) That Holy Blissful Place above
[for]
(Wesley) That Holy Happy Place above
(Lampe) The Conquest Thou hast more than gain'd
[for]
(Wesley) Thou hast the Conquest more than gain'd
(Lampe) The Heavenly Happiness obtain'd
[for]
(Wesley) The Everlasting Bliss obtain'd

and again in 1:6 Lampe prefers "that" to Wesley's "who." In No. 13, where both lines in the closing couplet are doubled, the first (1:5) in the score reads "has Grace," the second "hath Grace," like the text; all Lampe's phrases continue, "Grace thro' Christ," while Wesley's original has "grace thro' Him," "Jesus" being mentioned in 1:3. In 2:1 both have "Jesus," but in 2:5 Lampe has "Jesu's" while Wesley has "Jesus'." In 5:6 Lampe has "the" for Wesley's "that," and in 7:5 Lampe has "ye Blessed Pow'rs" for Wesley's "ye Glorious Powers."

Nos. 14-16 are entitled "On Whit-Sunday," and all are reprinted from *Hymns of Petition and Thanksgiving for the Promise of the Father*, whose half-title is "Hymns for Whitsunday," Nos. 7, 24, and 23. Like *Hymns on the Lord's Supper*, this is noted as of joint authorship, although most of the hymns are undoubtedly by Charles, and surely the three here selected. 14,1:1 reads "Jesus, we hang upon the Word," both in score and text, though Wesley's original reads "Jesu." In 1:2 Lampe has "of Thee" for Wesley's "from Thee." The score for 1:5 emphasizes the break between "All, and me" by the run of four notes for "all," followed by a dash. In 2:6 Lampe has "mine eternal" for Wesley's "my eternal," and in 5:4 has "our hearts" for "our heart." In the opening line of No. 15 Lampe again alters to "Jesus, dear departed Lord" for Wesley's "Jesu," though in the less important position (3:5 of a doubled stanza) he is ready to repeat Wesley's opening "Jesu." In 3:2 (Wesley's 5:2), Lampe has "Joyful that a child is born" to replace Wesley's "Glad that a man-child is born." The score in No. 16 reads "thy whole Council" in 1:5, but in text, as in Wesley, it is "the whole Counsel." In 3:8 Lampe's text reads "Men's Eternal Doom" against "Man's"

in Wesley. In 6:4 Lampe corrects the spelling error in Wesley from “Grace” to “Race”; Wesley himself did not correct it in his own editions until 1747.

As we have noted above, No. 17 was printed from Samuel Wesley’s 1736 *Poems*, entitled “On the Trinity,” with little change except for the omission of stanza 3, with its theme on baptism—which made it far simpler to double the remaining six. In those Lampe’s only change both in score and text was 1:6, “E’er Time its Round began” instead of Wesley’s “Race began.” We are naturally curious in a section where we might have expected three poems with this title why Charles Wesley did not here utilize his collection of twenty-four compositions entitled, *Gloria Patri, &c. Or Hymns to the Trinity*, also printed in 1746. Possibly they were too late for inclusion, William Strahan of London not printing them until Oct. 5, 1746. This seems highly unlikely, however, for two of its components had already appeared in *Hymns and Sacred Poems* of 1740 (see Baker, *Representative Verse*, Nos. 16 and 116, Nos. 7 and 4 in *Gloria Patri*). At least two others in that collection were also long enough to serve in *Festival Hymns*, Nos. 17 and 19, though none of the others contained more than two eight-line stanzas. It seems fairly certain that Charles Wesley was so selective in his choice that he did not consider any of them sufficiently noteworthy for setting by Lampe. Therefore he seems to have changed his roughly formulated plan, and turned for No. 18 to another of his manuscript poems, which does indeed have a strong link with the Trinity in the Prodigal Son structure of the first half, so much so that he emphasizes the Three-in-One theme on “The Father, Son, and Holy Ghost / Is ready with their shining Host.” This was first printed here, not as “On the Trinity,” but as “The Invitation,” based on the great supper, Luke 14:16–24. Lampe is content to set this very simply, to leave these ten long metre stanzas without doubling, and not even to double the last lines. It seems likely that Wesley as transcriber from his manuscript, or Lampe’s printer in error, showed the angels in 4:3 “turning their harps” instead of “tuning” them, but Wesley corrected this when he reprinted the poem in his 1749 *Hymns and Sacred Poems*, 1.259–60. For No. 19 Wesley turned again to his manuscripts, to another favorite, “O Love Divine, how sweet Thou art!”, which he entitled, “Desiring to Love.” This again is here printed for the first time. There was much more ornamentation in Lampe’s music this time, and he did repeat the last lines, of which the first was, “The Love of Christ to me.” This poem again Wesley first reprinted in his 1749 *Hymns and Sacred Poems* with only four minor changes, two of them from which Lampe would have saved him, altering “thine only love” to “thy only love” (1.58–9).

Nos. 20 and 21 form a pair entitled “The Triumph of Faith,” beginning with the majestic “Head of thy Church Triumphant,” saluting the Methodist martyrs of the faith rejoicing in their persecution, and closing:

We each, as Dying Stephen
Shall see Thee stand
At God’s Right Hand
To take us up to Heaven.

This was the first example of an unusual metre (7.7.44.7.D.) written for *Hymns for Times of Trouble and Persecution* (1745, 2nd ed., with additional hymns “For the year 1745,” of

which this is No. 15). Lampe's highly ornamented tune fitted the occasion admirably, and became so popular with the title *Dying Stephen* that it remains to this day, edited by the late John Wilson, (as does the four-stanza hymn) in the British *Hymns and Psalms*. Lampe barely touched the original text, except that in 3:8 he read "By Thee we shall" for Wesley's "In Thee we shall." No. 21 is a companion piece from the first edition (1744) of the same period of anti-Methodist persecution, No. 1 of four "Hymns to be sung in a Tumult," in the abandonment of an anapaestic metre. Lampe treats it steadily, with hardly any grace notes, but a repetition of the last double line. He alters little, only 4:6 becomes "His triumph shall sing" from Wesley's "His triumphs," and in 6:3 Wesley's "All Glory, and Power" is robbed of part of its anapaestic beat by a change to "All Glory, and Pow'r," though Lampe has indeed allowed only one minim for the accented single syllable.

With the closing three hymns for "other occasions" Wesley celebrates—and with him this word was a deliberate choice—death. It was a proud tradition that "The Methodists die well," and Charles Wesley had an almost morbid fear that this might not be true of his own death; his wife in later years chastised him for being too anxious to cross over into the life of heaven. All three hymns are from the first series of *Funeral Hymns* (1746), Nos. 5, 6, and 12. For No. 22 he chose one which arouses—and occasionally aroused in Wesley's day—strongly negative feelings, its opening words being, "Ah! lovely Appearance of Death!" When Wesley composed it for the death of a Cardiff Methodist on 13 August, 1744, however, he wrote in his Journal: "The Spirit, at its departure, had left marks of its happiness on the clay. No sight upon earth, in my eyes, is half so lovely." Its title is, "On the Corpse of a Believer"—though in *Funeral Hymns* he entitled it "(On the Sight of a Corpse . . .)." This Lampe altered to "Over the corpse . . ." in a highly decorated flowing style, repeating the last line, "longing to lie in his stead"—for the "its stead" of Wesley's original. (These two changes are in the score only, Lampe's text repeating Wesley's.) Nor did Lampe alter any of the remaining five stanzas. No. 23 is similar, entitled "On the Death of a Believer," but with shorter lines which called for less decoration from Lampe, though again he repeated the last two lines, "And gladly receiving / A Kingdom above"; in stanza 2 this was, "And more than victorious / O'er Sin, Death, and Hell," and in stanza 5, "And Crown us in Heaven / Eternally Thine." Lampe's only alteration, both in score and in text, is an improvement in 1:5–6, "The Christian is living / Thro' Jesus's Love" for Wesley's "The Christian is living / In Jesus his Love"; from his fifth edition of 1770 Wesley partially accepted the improvement to read "In Jesus's love." The closing No. 24 was entitled "On the Death of Mrs. F. C.," who was undoubtedly Miss Frances Cowper (or Cooper), a dear young friend of both brothers ("Mrs." then referring to social rather than marital status). She had pleaded for the presence of either John or Charles at her deathbed in Donington Park, Leicestershire, the home of Selina Hastings, Countess of Huntingdon. In fact John went, finding her "just alive," and she was buried from Donington Park on May 30, 1742 (John Wesley, *Journal*, May 22, 1742, and Wesley Historical Society, 7:39). In 1:3 Lampe reads in the score, "He who has for us obtain'd," in the text, "He who hath for us obtain'd," whereas Wesley's text reads, "He who hath for all obtain'd." In 2:4 Lampe reads "the Glorious Strife" for Wesley's "thy glorious strife,"

but leaves untouched the remaining fourteen stanzas, in the closing four of which he pleads, "O that at last ev'n I / Like Thee might sweetly die! . . ."

On the evidence of the *Gentlemen's Magazine* for October 1746 this handsome quarto volume was due to be published that month, witness an advertisement on p. 560: "Hymns on the Great Festivals, with the music and tunes. pr. 3s. Cooper." Charles Wesley was in the Newcastle area from October 25 until the end of the year, however, and he was anxious to know how the volume had turned out. He wrote about this, as about other matters, to Mrs. John Rich in London, who replied on Nov. 27, 1746: "As to the sale of the hymns, he [Lampe] could give me no account as yet, not having received any himself, nor have I got my dear little girl's [copy]." Wesley had apparently also asked his banker friend Ebenezer Blackwell to keep him posted, and on Dec. 11 (after receiving some positive assurance from him), added that Blackwell should reassure his sister-in-law Mrs. Dewal "not to mind that envious gentleman who slandered Lampe. His tunes are universally admired here among the musical men, and have brought me into high favour with them." (*Journal*, ed. T. Jackson, 2:174.)

Charles Wesley's letter to Mrs. Rich had apparently conveyed to her, for passing on to Lampe, a copy of "The Musician's Hymn," eighty lines in ten stanzas beginning, "Thou God of harmony and love," apparently written belatedly by Charles specifically for Lampe, not in gratitude for his work on the *Festival Hymns*, but as a belated commemoration of his conversion, if such it should indeed be called, though the emotion of that spiritual awakening in 1745 was apparently wearing off. Although Wesley had not yet published "The Musician's Hymn," he seems to have copied it from one of his manuscripts for speedy publication. The evidence of the letter from Mrs. Rich, preserved in Thomas Jackson's *Life of the Rev. Charles Wesley* (I. 435), strongly supports this likelihood. In this November letter she regrets that her own husband "has in great measure stifled his convictions which God gave him," for she encloses a new song "added to one of his old entertainments, in the character of Harlequin Preacher, to convince the town he is not a Methodist." She also notes: "I gave a copy of the hymn to Mr. Lampe, who at the reading shed some tears, and said he would write to you; for he loved you as well as if you was his own brother. The Lord increase it; for I hope it is a good sign." She signed herself in the manner of one of Charles's own converts, "Your worthy daughter in Christ."

Few later clear references to Lampe and the *Festival Hymns* are available. Most of the evidence seems to imply that the total expense of publishing, like the general format and much of the text and all of the engraved plates, were Lampe's responsibility alone. This volume seems never to have been advertised among the items for sale in the Foundery or the Methodist preaching-houses, nor finally at City Road, London, though the inventory drawn up at the Book Room there on John Wesley's death does list in the "Shop" among "Small Tracts" 46 bound volumes of *Festival Hymns*, valued at One pound ten shillings and eight pence, surely implying that nobody really wanted them then, and that they had not been sufficiently important to include in the three columns of John Wesley's broadsheets advertising almost three hundred items being published from 1787 onwards.

Actually Charles Wesley did try to promulgate Lampe's music in at least three publications for which he took responsibility. One was *Graces before Meat*, published probably

in Newcastle in December 1746 soon after Charles Wesley's copy finally reached him—there is neither date nor printer's name nor city on what appears to be the first edition in twelve duodecimo pages. What Charles Wesley did was to recommend the tunes in Lampe's *Hymns on the Great Festivals* for use in singing the eleven *Graces before Meat* and the fifteen *At or After Meat*, giving the first line of each hymn and its number in Lampe's volume—though not actually stating where it could be bought nor at what price. All twenty-four tunes are named and numbered, two of them twice. It is doubtful, however, whether any of the "musical men" in Newcastle were ever touched by this pamphlet, even though Wesley's stock with them had risen with Lampe's fame. The following year Charles Wesley tried a similar gambit with his Dublin printer, Samuel Powell, getting him to print his *Trinity Hymns* in tandem with the *Graces*, this time with a professional title: *Graces before and After Meat. To which is added, Gloria Patri; or Hymns to the Trinity. Dublin: Printed by S. Powell . . . MDCCXLVII. (Price Two Pence.)* Festival tunes are given to 14 of these 24, four of them twice; to three no tunes were named, being 77.77, 8.6.8.6, 88.88, or set to one of a common stock of fairly well known hymns, "Oft we have passed the guilty night" (8.8.8.8.88), "The Lord Jehovah reigns" (6.6.6.6.88), and "Father of Everlasting love" (88.8.88.8, rhyming AABCCB).

Wesley tried the same advertising scheme with a much more impressive original volume of fifty-two hymns, having the somewhat overloaded title, *Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ*. This he published in 1747, three times in rapid succession, in London by Strahan, in Bristol by Farley, and in Dublin by Powell. Again this volume was built around Lampe's Festival tunes. Hymn 1 was headed, "To—*Father our Hearts we lift**," the asterisk leading to the footnote, "The first of *Hymns on the Great Festivals*." Similarly the following twenty-three hymns were matched to Lampe's tunes 2–24, in exactly the same order except that tune 6 came before tunes 4 and 5. After this, No. 25 is his tribute to Lampe, "The Musician's Hymn"—though Lampe's name is not mentioned. Nos. 26–52, unless in some familiar metre; are set to tunes from the common stock of Methodist hymn memories, including the three recommended in *Gloria Patri*.

In 1748 the Lampes went to Dublin with a small company to conduct theatrical performances and concerts, and thence in 1750 to Edinburgh, where he was engaged at the Canongate theater. In early October 1748 Charles Wesley was coming to the close of his second fruitful preaching tour in Ireland, living with a wealthy and influential banker, William Lunell, and was greatly surprised to note in his *Journal* on Friday the 7th, "At two Mr. Lampe and his wife called, and were overjoyed to see me." Wesley added somewhat bitterly, however, "I cannot yet give up my hope that they are designed for better things than feeding swine, that is, entertaining the gay world." Not for long, however. On July 25, 1751, Lampe died in Edinburgh, and his monument in Canongate churchyard states that he was "in the forty-eighth year of his age," that he was "a most loving husband, affectionate father, trusty companion," and also prophesies that his music would preserve his fame to eternity.

Charles Wesley never went to Edinburgh to visit Lampe's grave, but his own elegy on him strangely echoes some of the monument's flowery rhetoric, as well as Priscilla Rich's

record of Lampe's tearful testimony of his loving Charles Wesley "as well as if [he] was his own brother": "The brother of my choice is gone," [John could not have been too happy about this!], "To musick sweeter than his own / And concerts in the sky." The fourth of nine stanzas (in the same metre as his "Musician's Hymn") echoed his Dublin lament:

He hymns the glorious Lamb *alone*;
No more constrain'd to make his moan
In this sad wilderness,
To toil for sublunary pay,
And cast his sacred strains away,
And stoop the world to please.

(*Funeral Hymns* [London, 1759], Hymn 16, "On the death of Mr. Lampe," p. 30.)

Lampe's widow Isabella seems to have lived reasonably well into the 1790s, aided by some income from his musical productions, and attempted to augment them still more by a second edition of *Hymns on the Great Festivals* with the imprint, *London: Printed for and sold by John Cox, at Simpson's Musick Shop in Sweeting's-Alley, Royal-Exchange; and at Mrs Lampe's [sic] Lodging in Broad-Court, Covent-Garden. 1753.* This was in almost the same format as the 1746 original, and with no retouching of the engraved plates of music. The printed text has been reset, but the only substantive variant was the change of the title of hymn XVIII from "To the Trinity" to "On the Trinity." John and Charles Wesley were not in close touch by correspondence at this time, though their paths crossed occasionally, and John was apparently not consulted about the negotiations with Lampe, and hymnologically and ecclesiastically they had been going their own different ways. Charles had been mounting an opposition, however, against what he feared was the danger of his brother being pressured into a separation from the Church of England, against which John was preparing a paper to read at their annual Conference in 1755. In this context Charles wrote to John from Bristol about June 9(?) mentioning something vague about some new hymns which he had ready and a rumored new edition of *Festival Hymns*—Charles's letter has disappeared. John replied from London on June 20, 1755: "If Mr. Lampe's tunes are in print already, it is enough. I wish you had told me this six months ago, and the rest (which only we should want) should have been printed before now. Pray send them by Michael Fenwick to me here. He will be in Bristol next week." (John Wesley, *Letters*, 26:562.)

This little brush with the two brothers may have made John more conscious of the need for the Methodists to be better organized in furnishing a more generally representative selection of hymns, accompanied by a respectable collection of tunes to replace the very inadequate Foundery Tune Book of 1742. John eventually furnished this in 1761: *Select Hymns: with Tunes Annexed: Designed chiefly for the Use of the People called Methodists*—which did include a handful from Lampe.

It seems valuable to tabulate the tunes.
(J. F. Lampe: *Tunes for Hymns on the Great Festivals, and Other Occasions*, 1746)

No.	First Line*		Metre	Rhyme
[Repeats: 1 line *, 2 lines **] [Iambus, AB; Trochee, ab; Anapaest, AB]				
1	Father, our Hearts we lift	*	6.6.8.6.D	ABAB.D
2	Angels speak, let Men give Ear!	*	8.3 3.6.D	abba.D
3	Away with our Fears!	*	5 5.5 11.D	AABB.D
4	All ye that pass by	*	5 5 11.5 5 11	AAABBB
5	Lamb of God, whose bleeding Love	*	7.6.7.6.7.8.7.6	aBaBcDeD
6	Hearts of Stone, relent, relent	*	7.7.7.7.7 7	ababcc
7	With Pity, Lord, a Sinner see	*	8 7.6.8.8.6	AaBCBC
8	Rejoice, the Lord is King!	*	6.6.6.6.8 8	ABABCC
9	Jesu, shew us thy Salvation	*	8.7.8.7.8.7.8.7	ababcdcd
10	Happy <i>Magdalene</i> , to whom	*	7.7.7.7.7.7.7.7	ababcdcd
11	Hail the Day that sees Him rise	*	7 7.7 7.D	aabbccdd
12	Hail, Jesus, hail, our great High-Priest	*	8 8.8.8 8.8	AABCCB
13	Sinners, rejoice; your Peace is made	**	8 8.8 8.8 8	AABCC
14	Jesus, we hang upon the Word	**	8.8.8.8.8 8	ABABCC
15	Jesus, dear departed Lord	—	7 7.7 7.D	aabbccdd
16	Spirit of Truth, descend	*	6.6.6.6.8.6.8.6	ABABCD CD
17	Hail holy, holy, holy Lord!	*	8.6.8.6.D	ABABCD CD
18	Sinners, obey the Gospel-Word	—	8 8.8 8	AABB
19	O Love Divine, how sweet Thou art!	*	8 8.6.8 8.6	AABCCB
20	Head of thy Church triumphant!	—	7.7.4 4.7.D	XABBAYCDDC
21	Ye servants of God, your Master proclaim	**	10 10.11 11	AABB
22	Ah! lovely Appearance of Death!	*	8.8.8.8.8.8.8.8	ABABCD CD
23	'Tis finish'd, tis done!	**	5.5.5.5.6.5.6.5	ABABCD CD
24	Thanks be to God alone	*	6 6.7.7.7.7	AAbc bc

*The spelling, punctuation, and capitalization of first lines follows the first lines of the printed texts, not of the musical score.